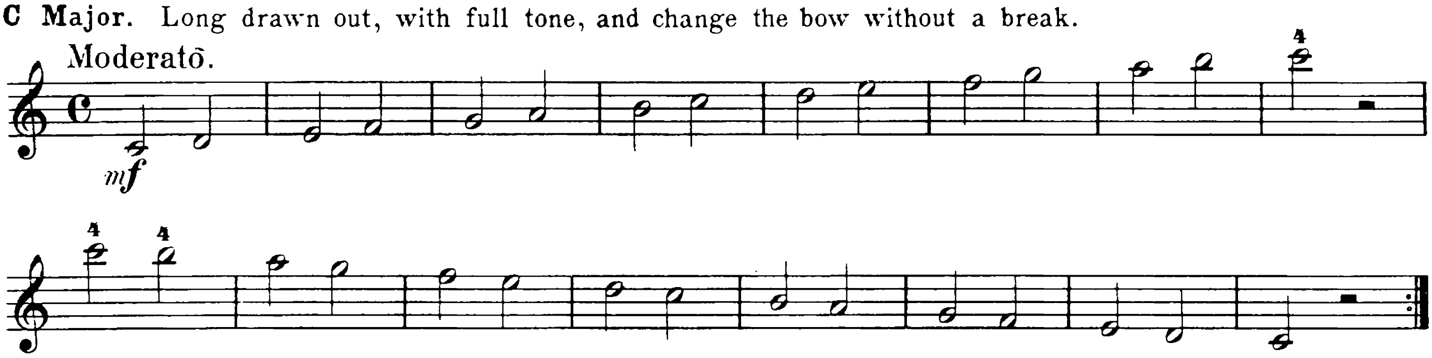
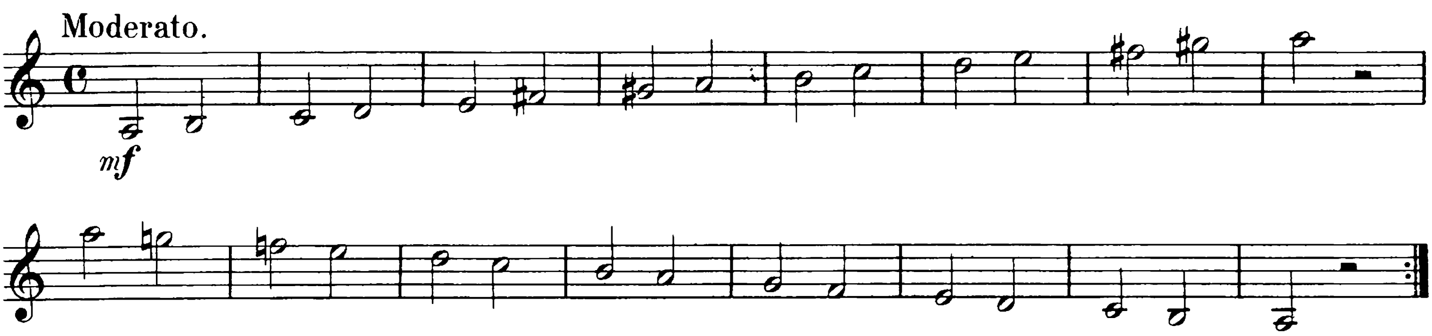
Scale-Studies.

J. Hřimaly.

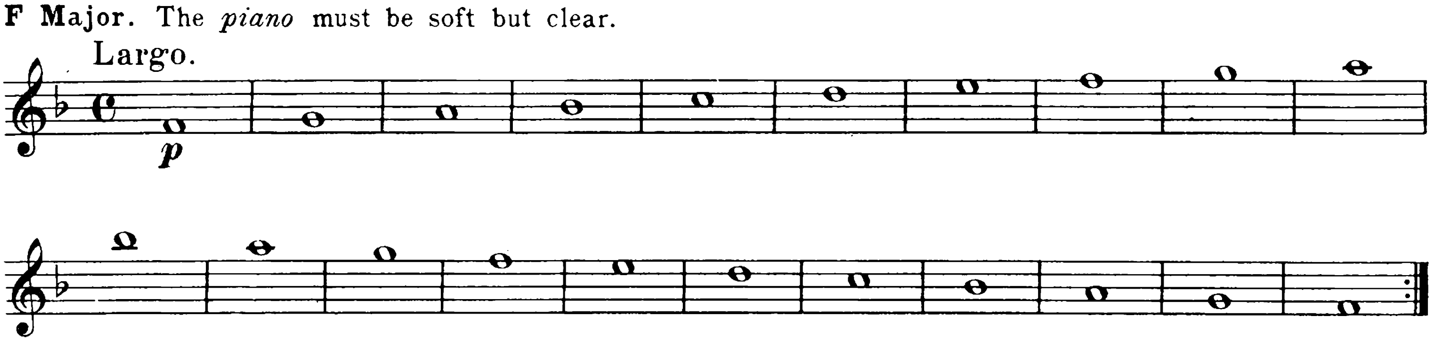
C Major. Long drawn out, with full tone, and change the bow without a break.



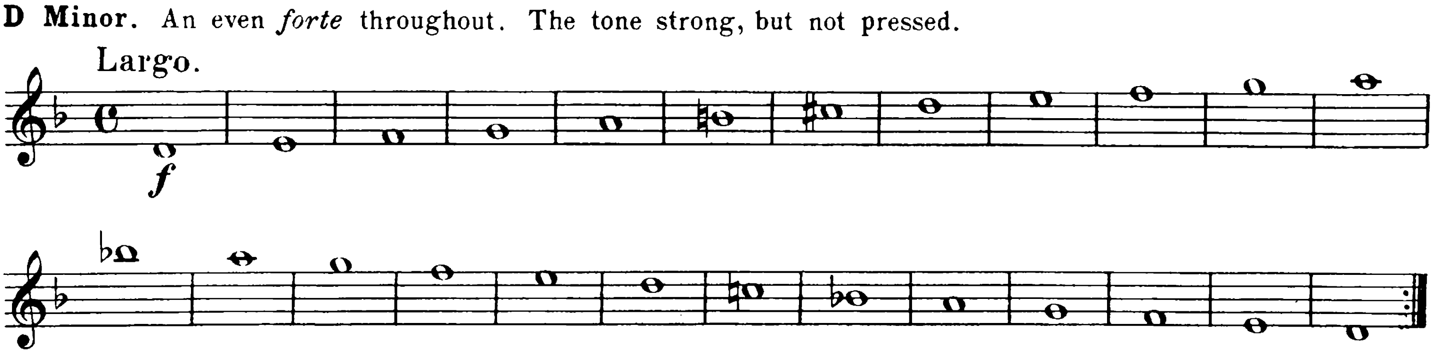
A Minor. As above.



F Major. The *piano* must be soft but clear.

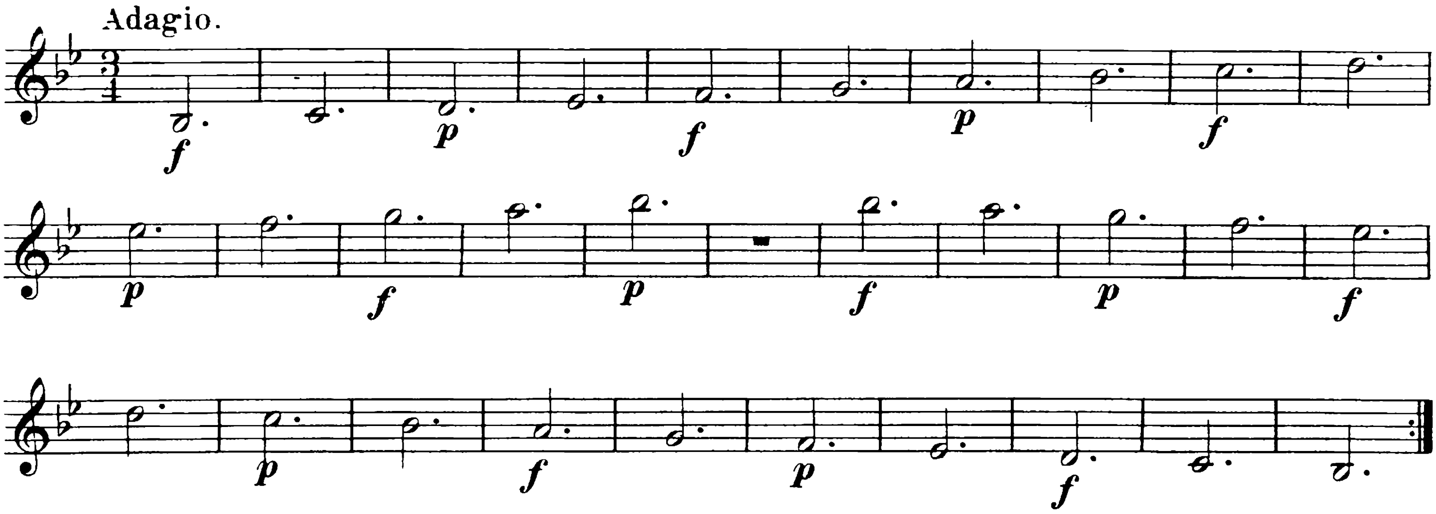


D Minor. An even *forte* throughout. The tone strong, but not pressed.

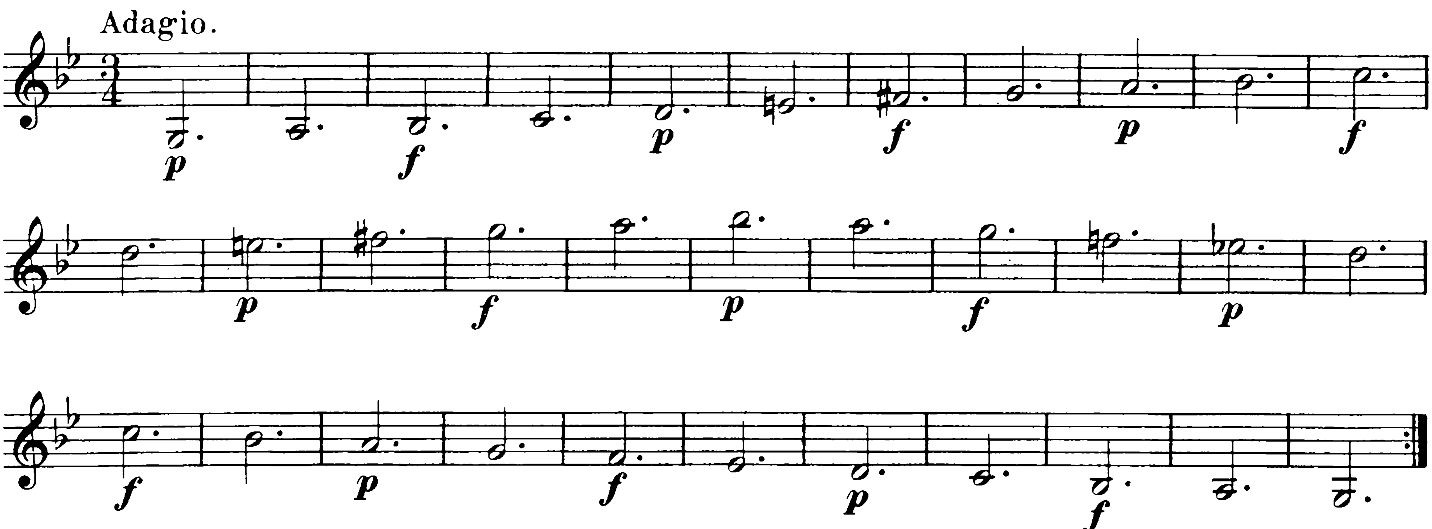


Printed in the U. S. A.

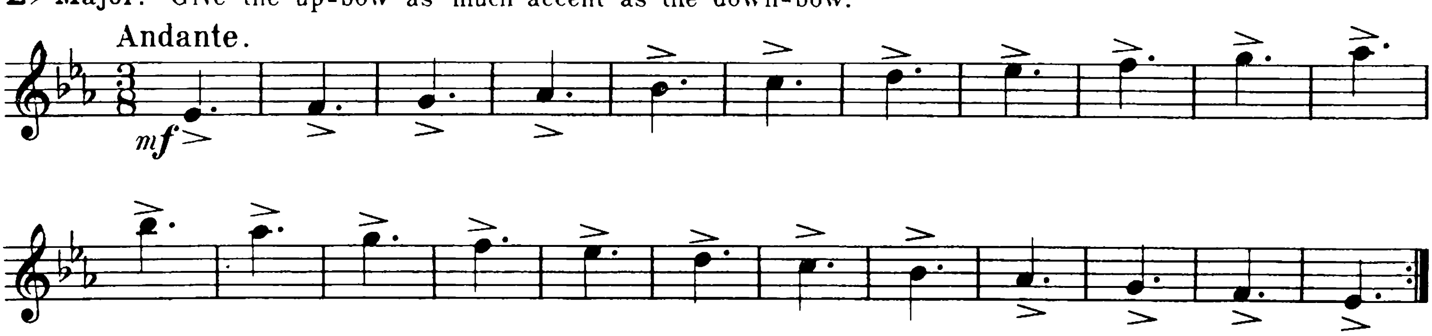
B♭ Major. Have no break between the *forte* and *piano.*
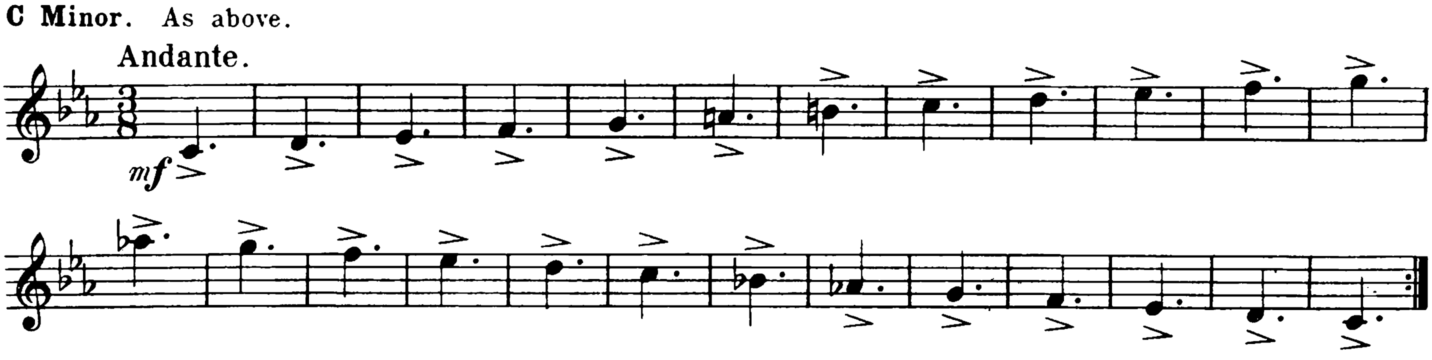


G Minor. As above.
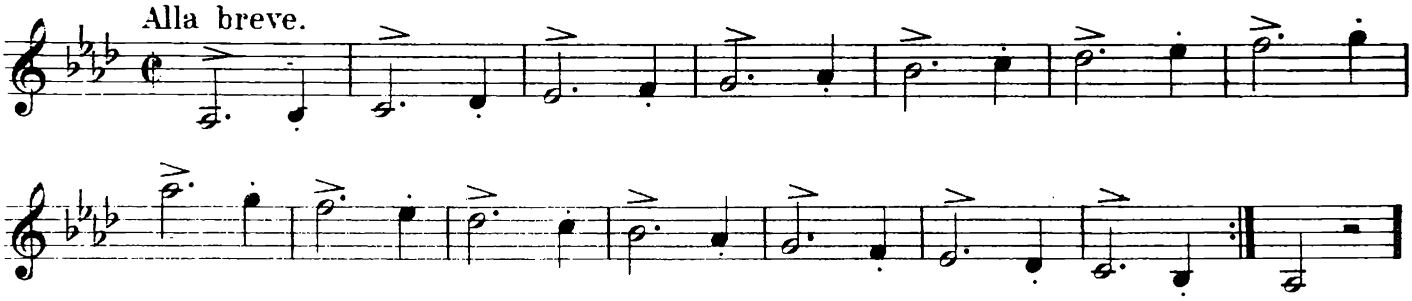


E♭ Major. Give the up-bow as much accent as the down-bow.
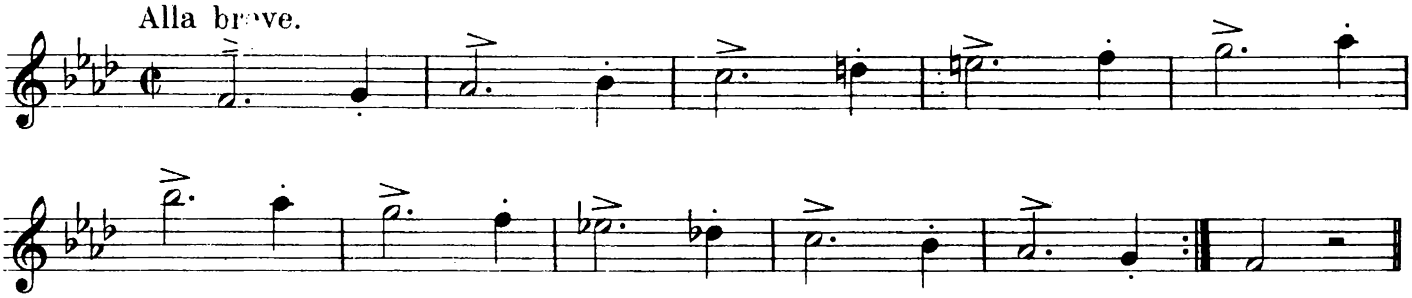


C Minor. As above.
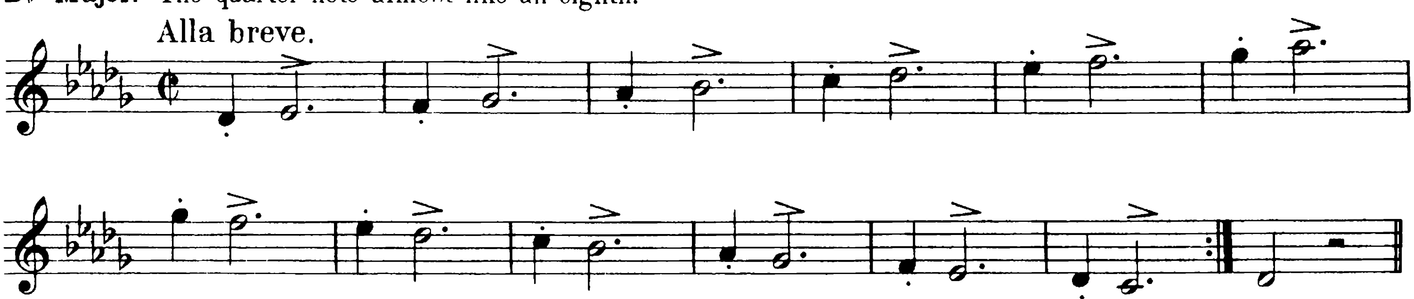


A♭ Major. (Count two.) The quarter-note light and short, almost like an eighth.
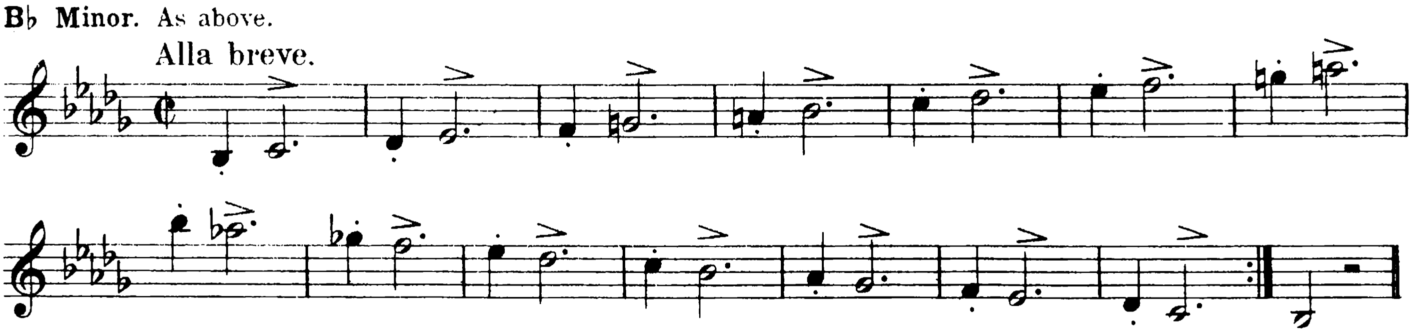


F Minor. As above.
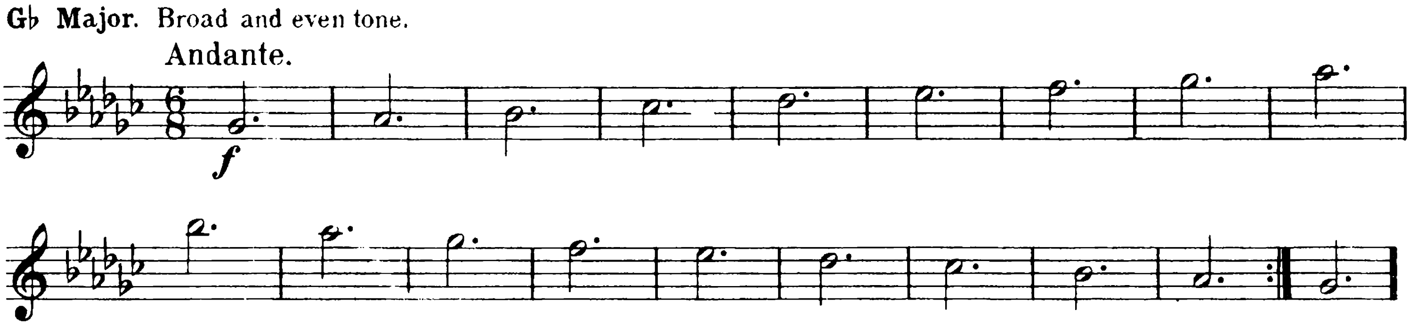


D♭ Major. The quarter-note almost like an eighth.
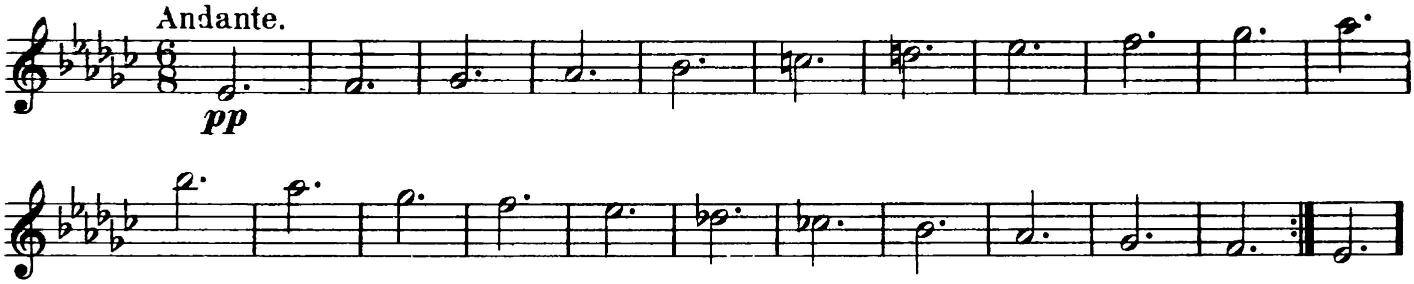


B♭ Minor. As above.
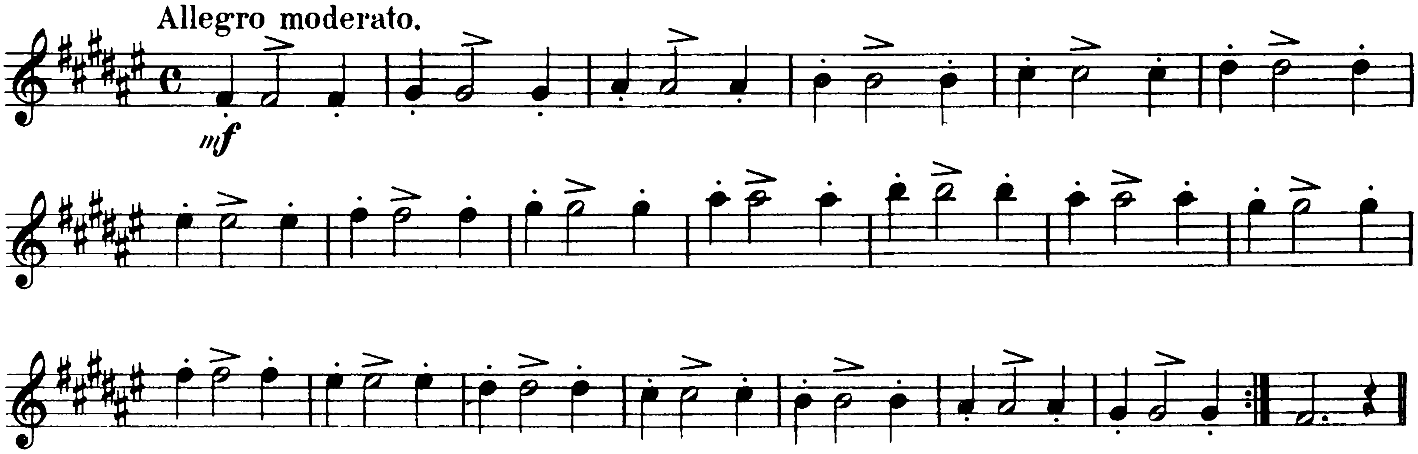


G♭ Major. Broad and even tone.
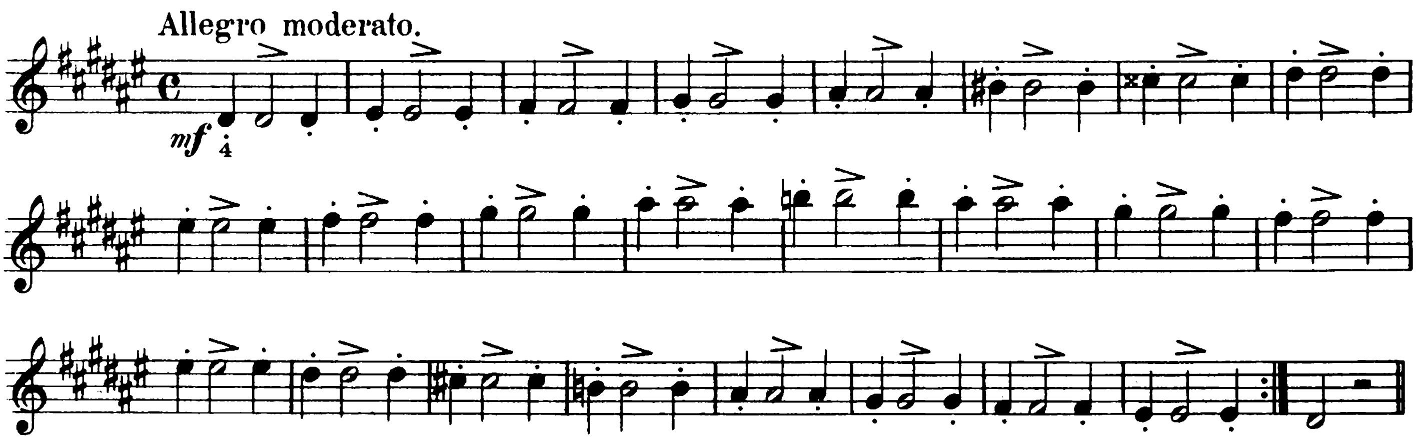


E♭ Minor. As soft as possible, holding the bow very lightly.



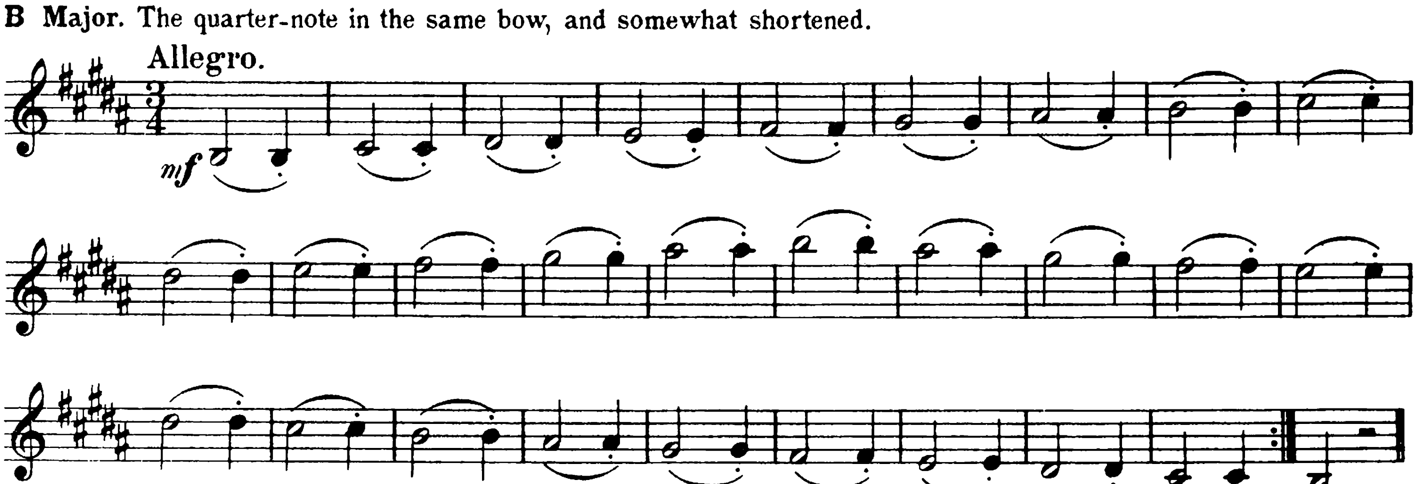
F♯ Major. The quarter-note short, the accent strong.



D♯ Minor. As above.
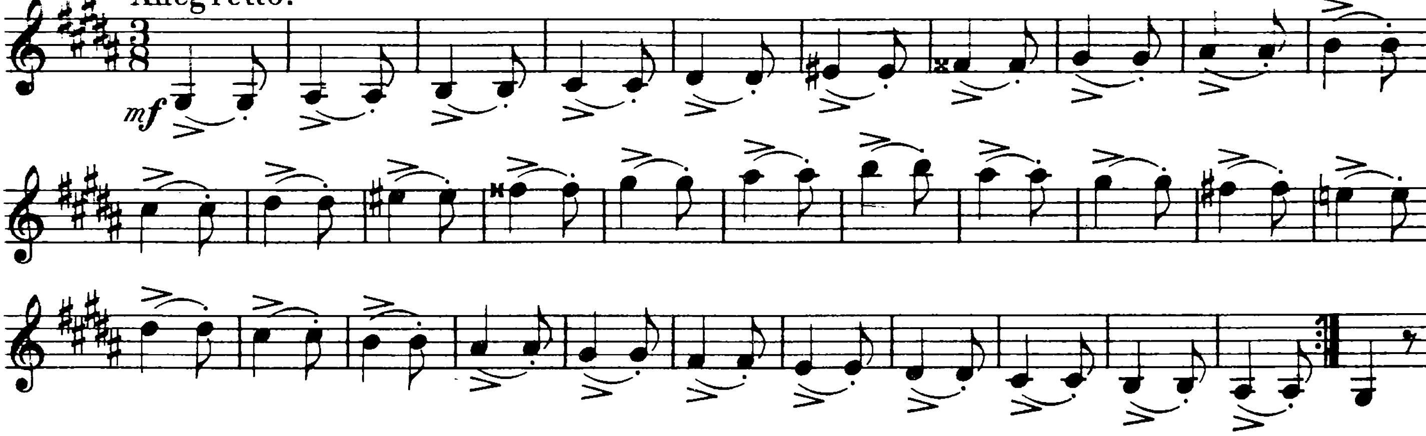


B Major. The quarter-note in the same bow, and somewhat shortened.
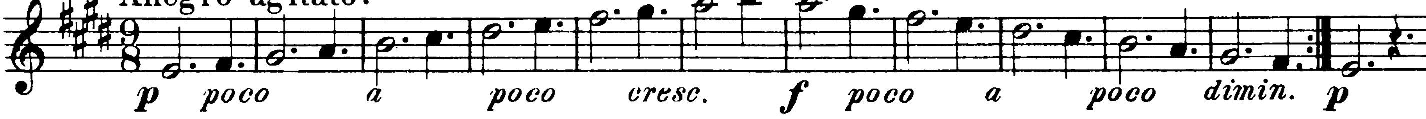


G♯ Minor. Play the eighth-note the same as the quarter in the preceding exercise.

Allegretto.



E Major.

Allegro agitato.
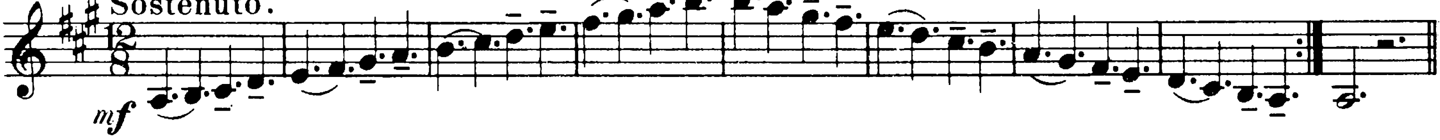


C♯ Minor.

Allegro agitato.



A Major.

Sostenuto.
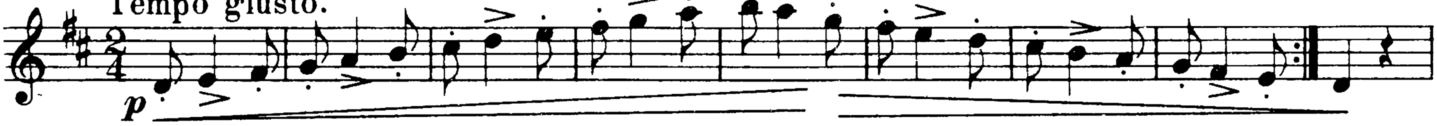


F♯ Minor.

Andante moderato.



D Major.

Tempo giusto.
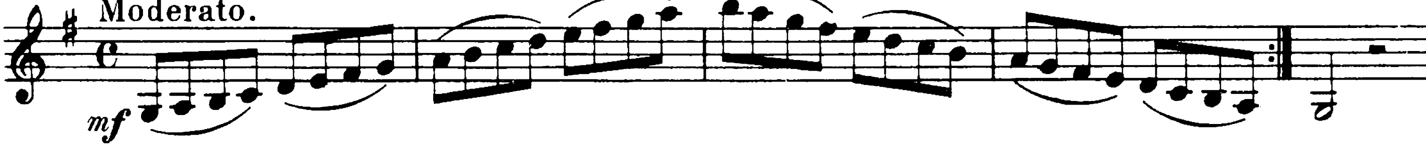


B Minor.

Comodo.



G Major.

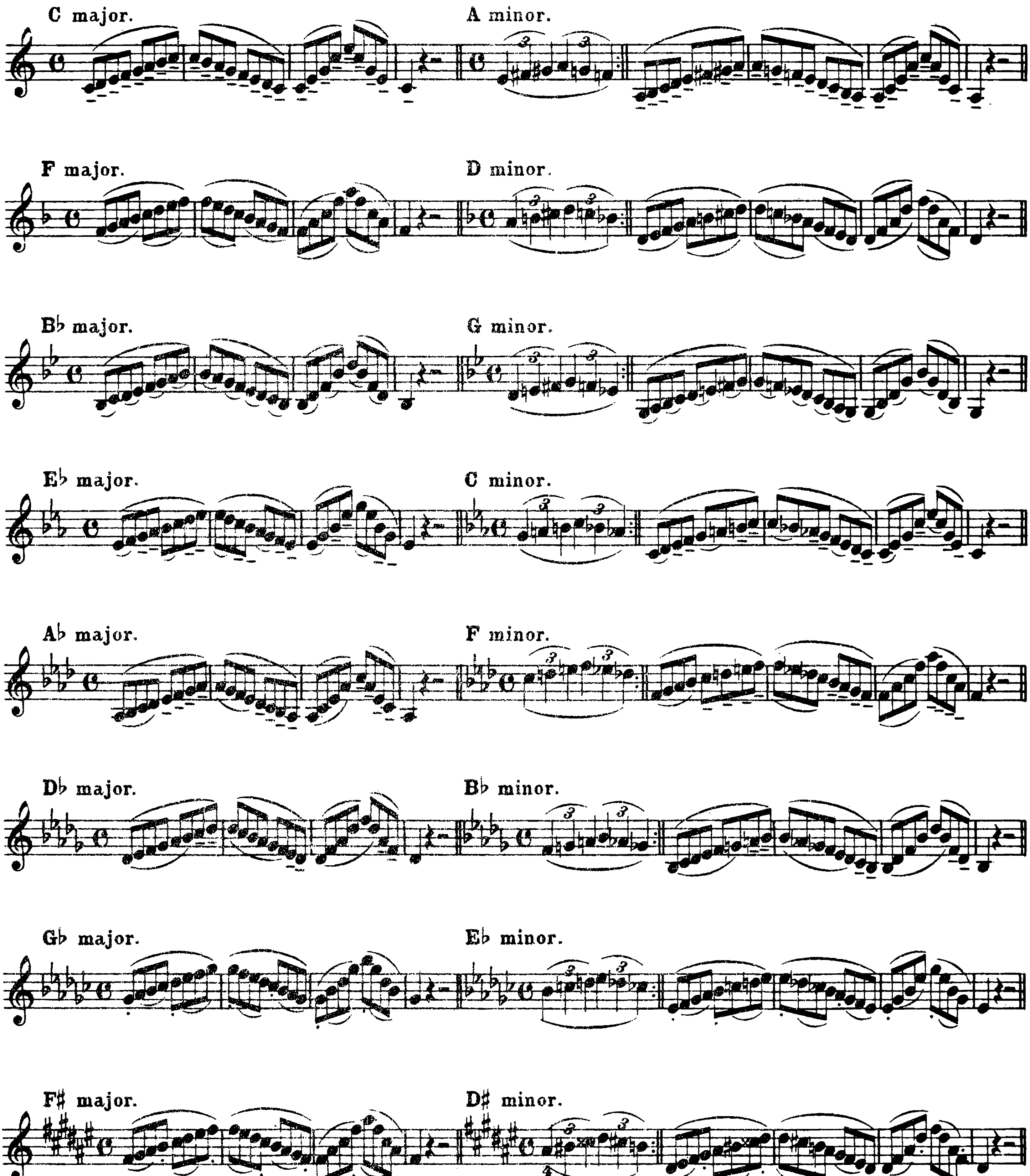
Moderato.
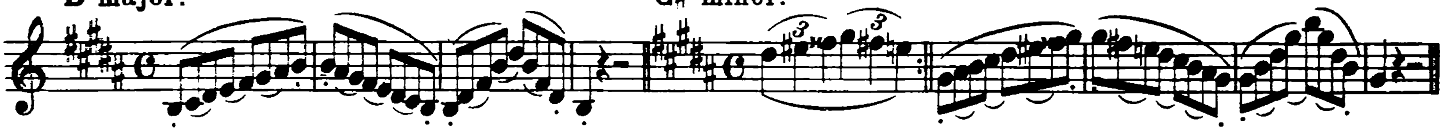


E Minor.



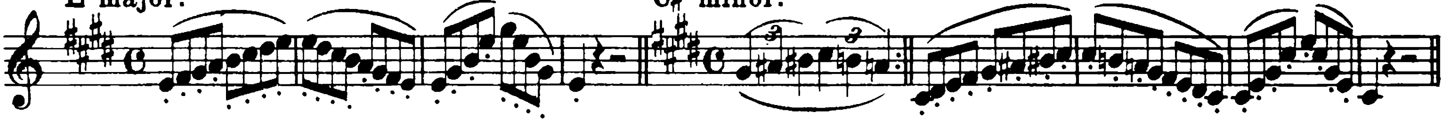
First practise these scales *legato,* and then play them with the bowing given below. The correct stopping of the Sixth and Seventh is prepared by the short finger-exercise preceding each minor scale.



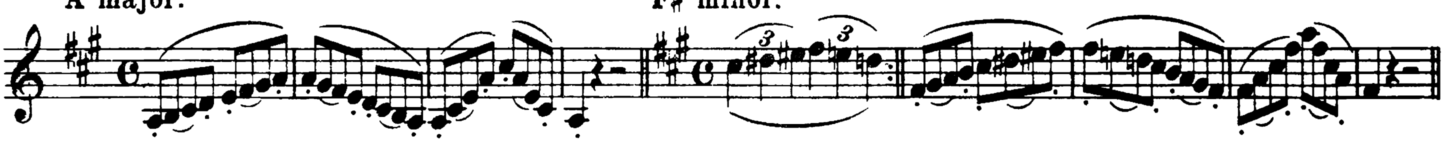
B major. **G♯ minor.**
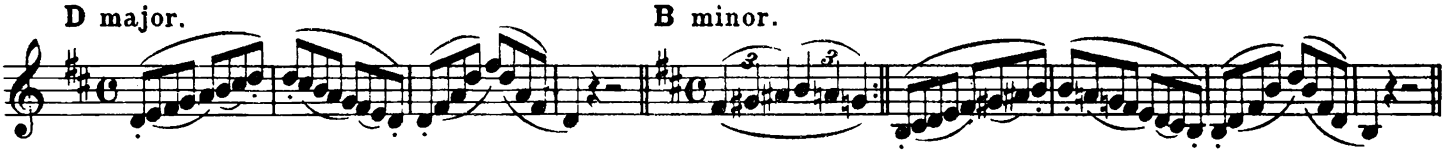


E major. **C♯ minor.**
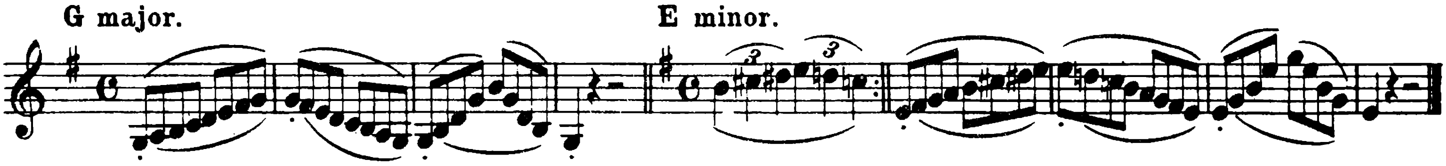


A major. **F♯ minor.**



D major. **B minor.**



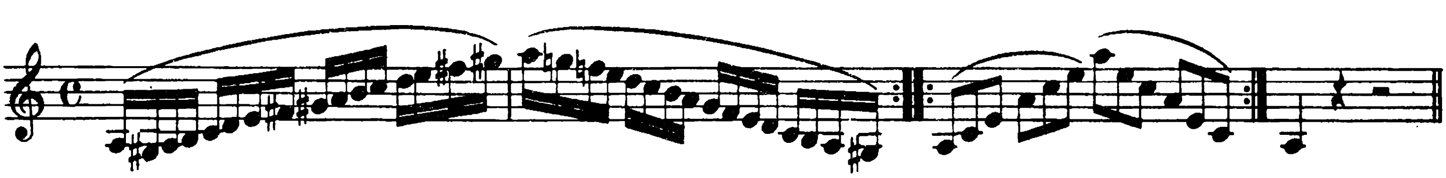
G major. **E minor.**
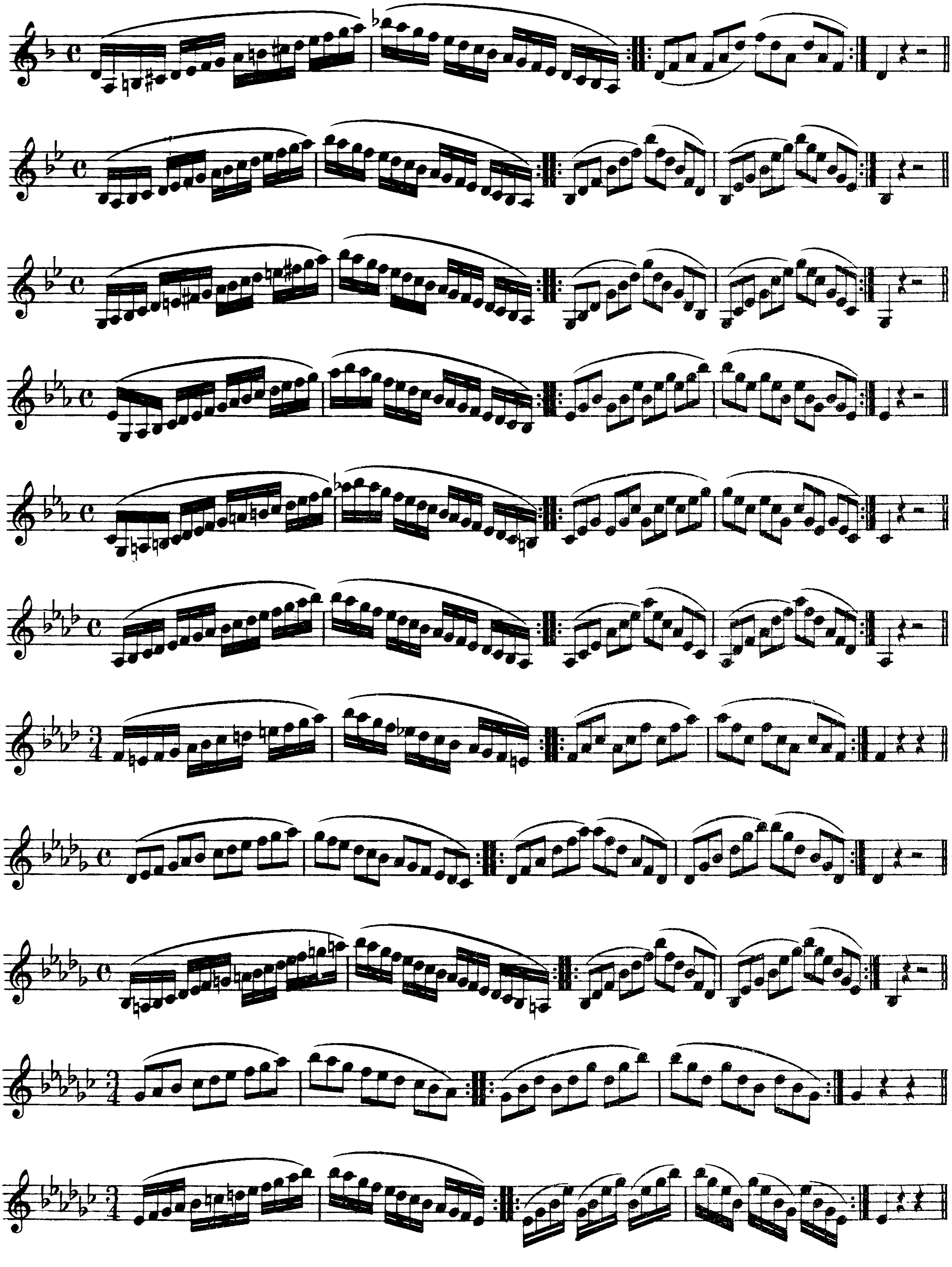


Major and Minor Scales Within the First Position.
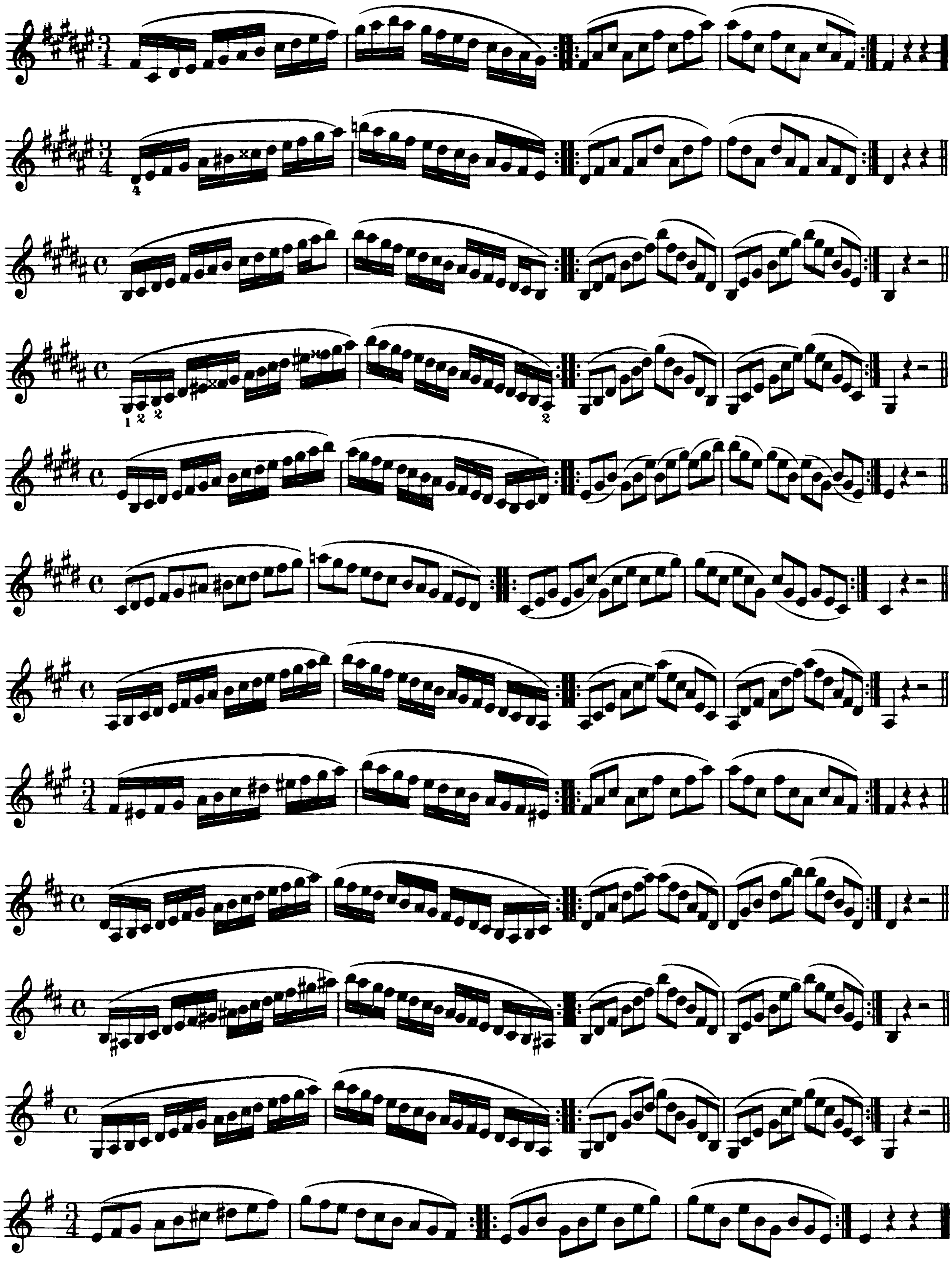
The previous remarks are a sufficient guide for practice.









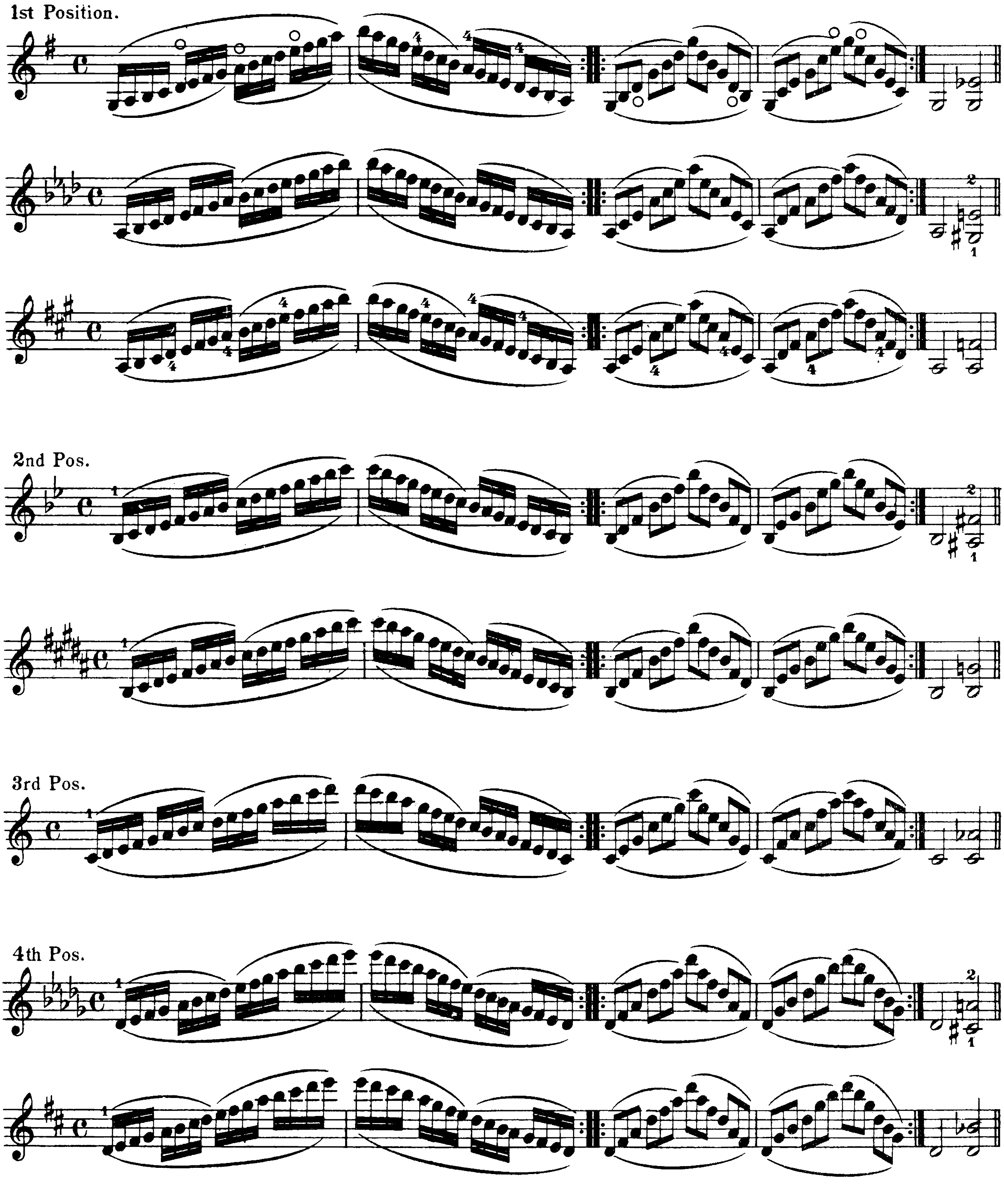


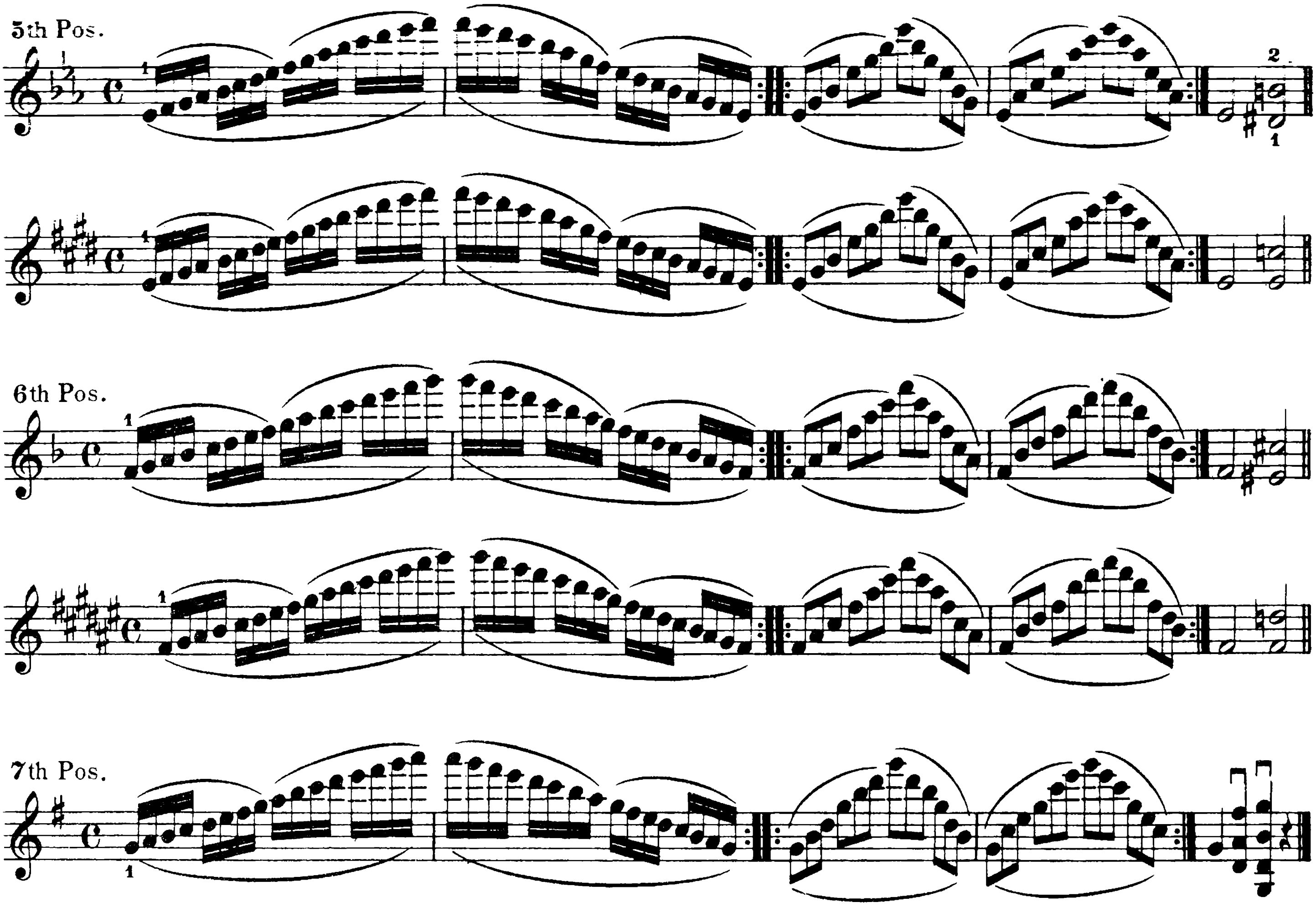
17636

No. 1.

Major Scales Beginning with the First Finger.

Scales without changing position.
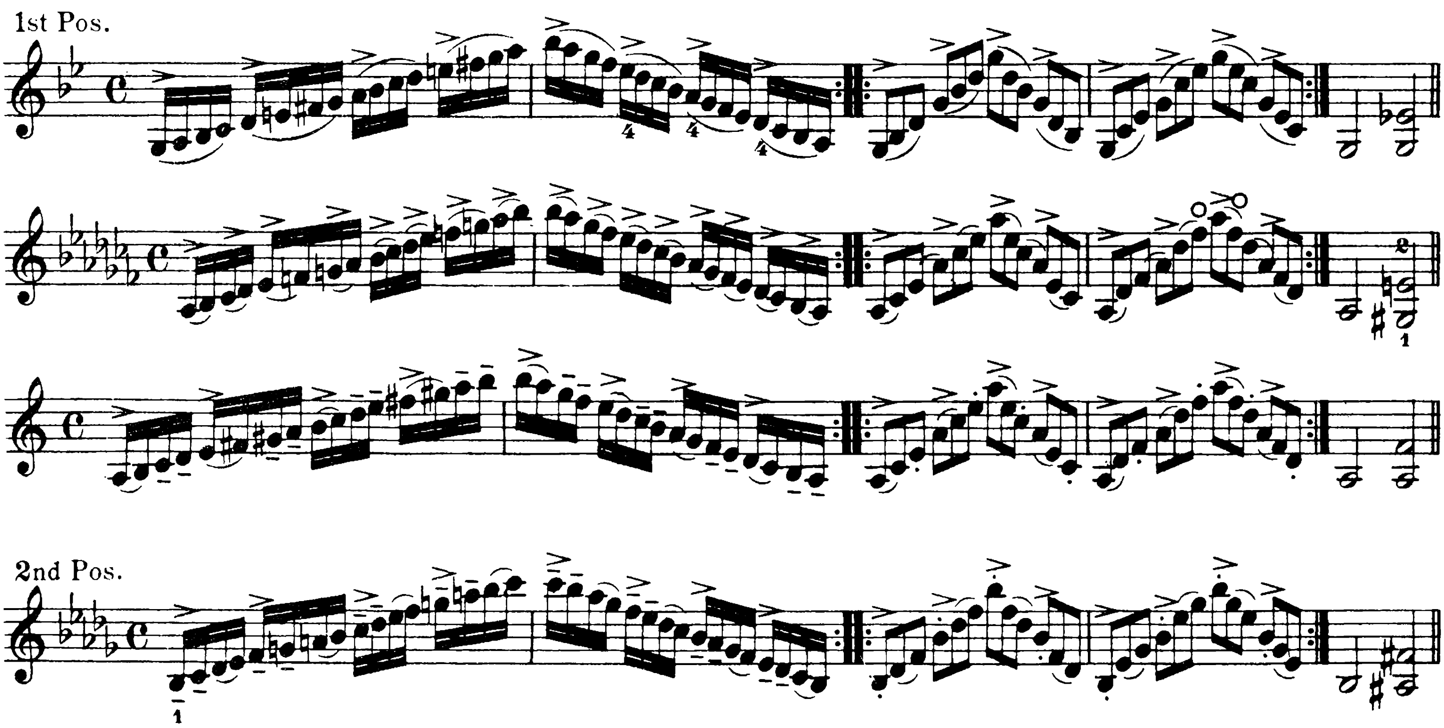


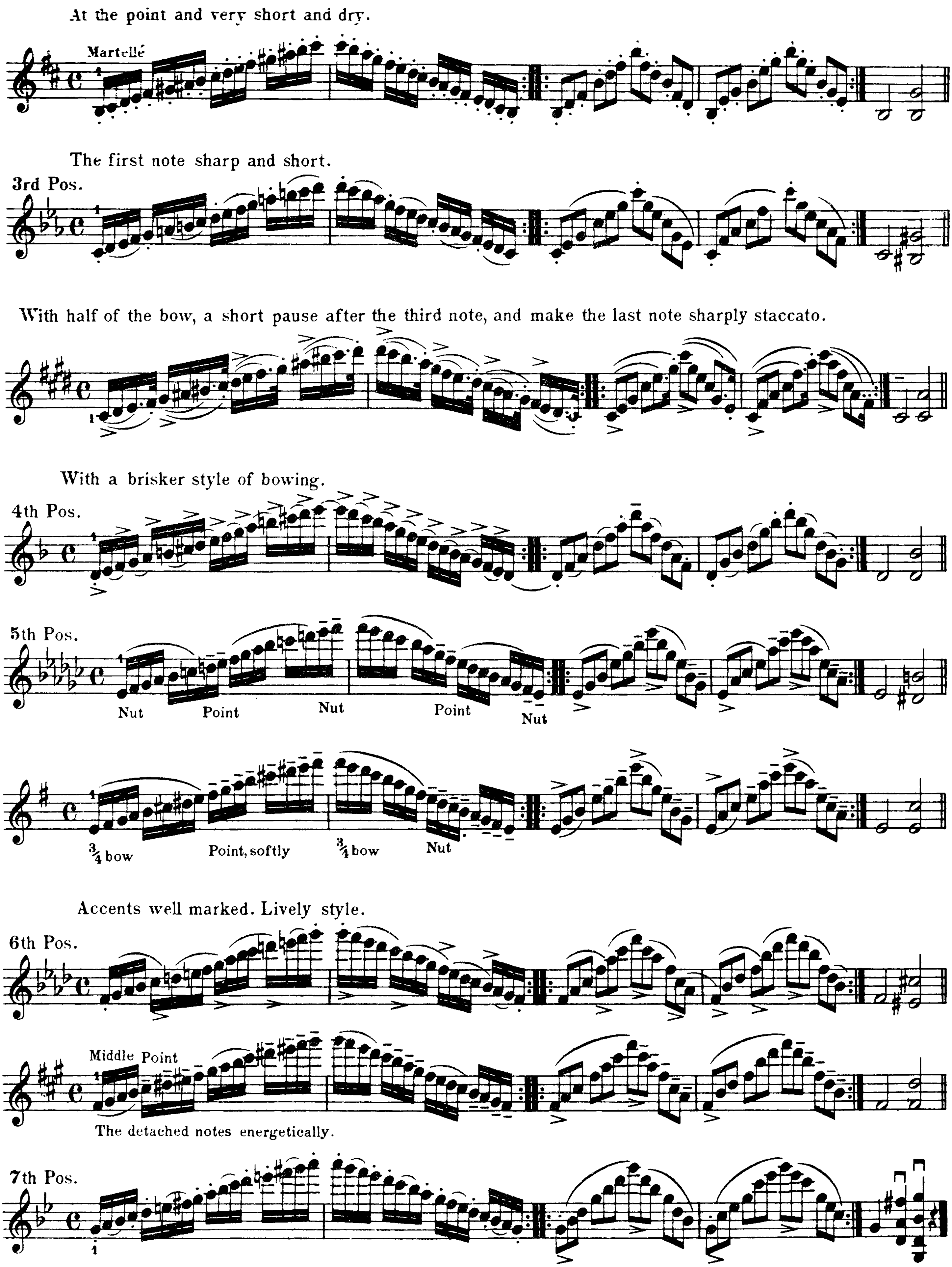


Nº 2.

Minor Scales Beginning with the First Finger.

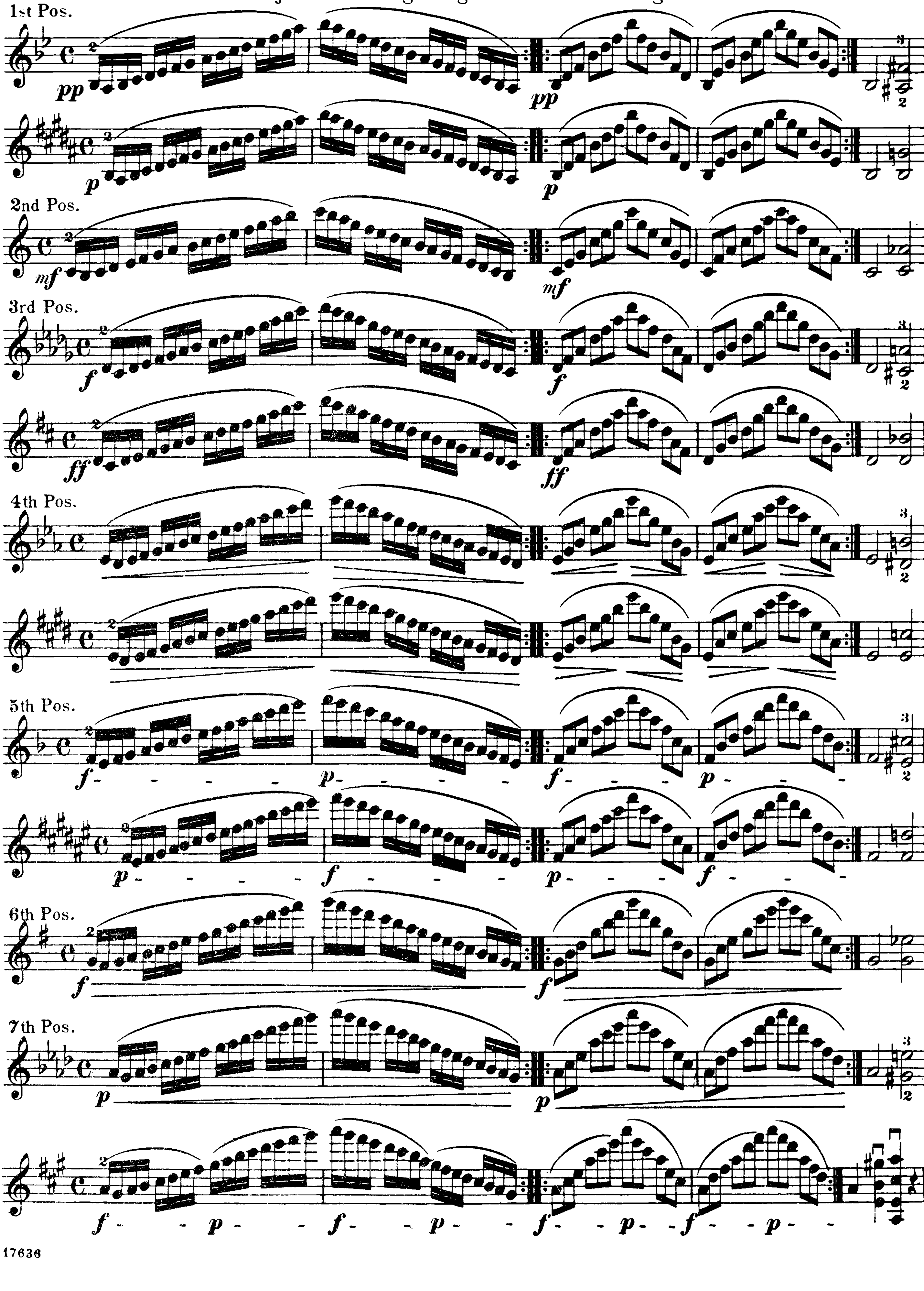
The accents well marked. The first four bowings with the upper half of the bow.




At the point and very short and dry.
Martellé
The first note sharp and short.
3rd Pos.
With half of the bow, a short pause after the third note, and make the last note sharply staccato.
With a brisker style of bowing.
4th Pos.
5th Pos.
Nut
Point
Nut
Point
Nut
3/4 bow
Point, softly
3/4 bow
Nut
Accents well marked. Lively style.
6th Pos.
Middle
Point
The detached notes energetically.
7th Pos.
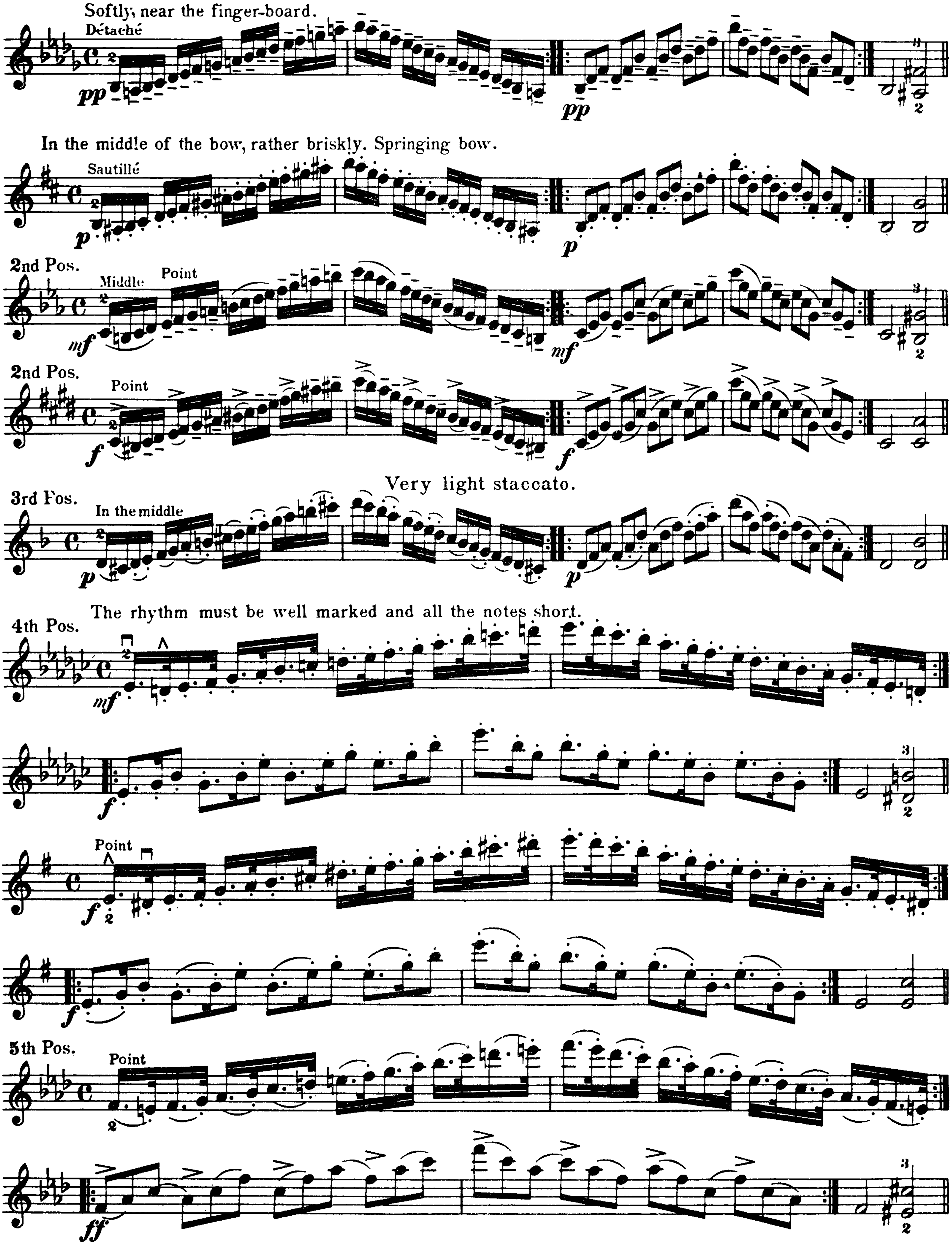
Nº 3.
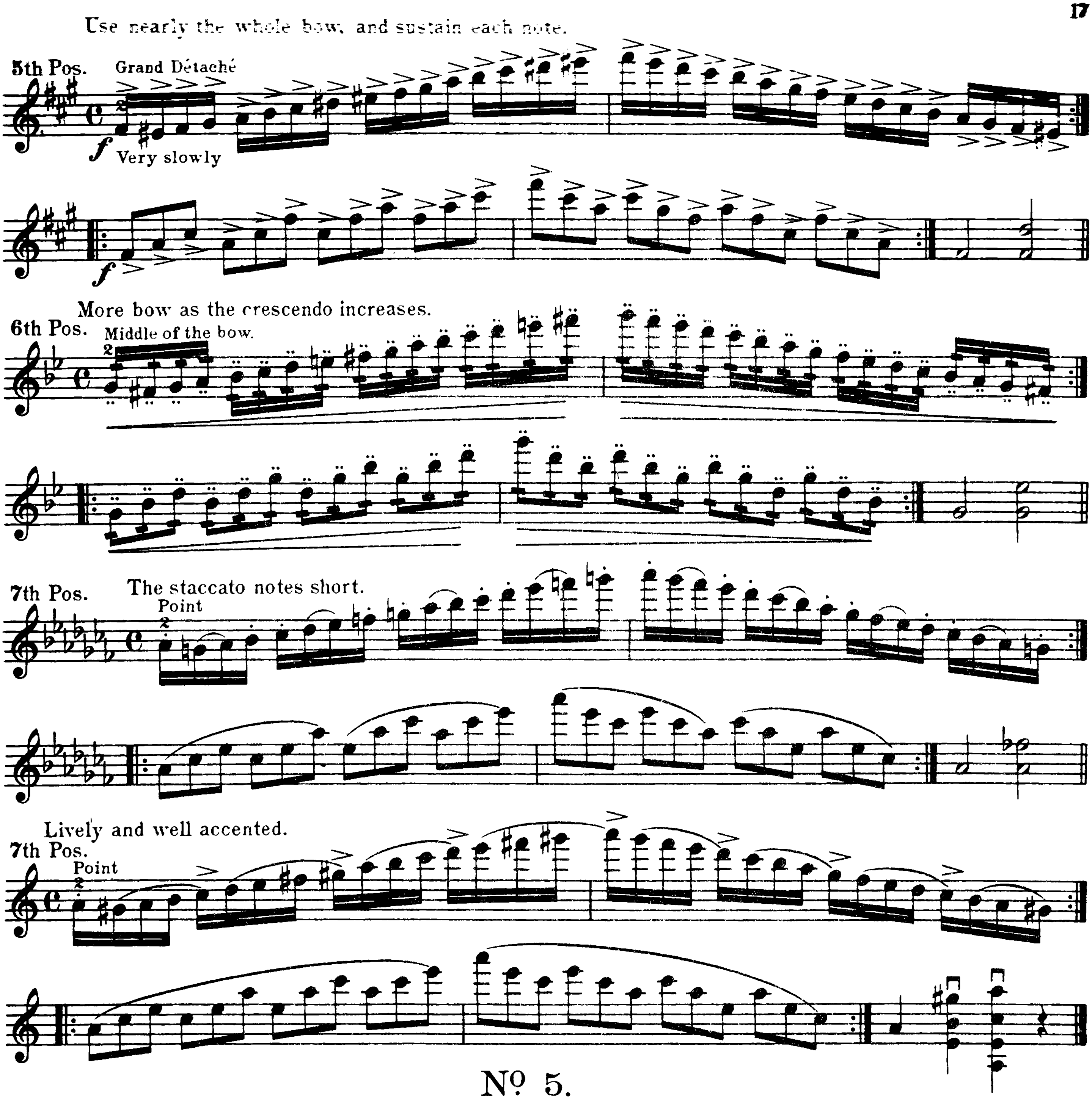
Major Scales Beginning with the Second Finger.



No 4.
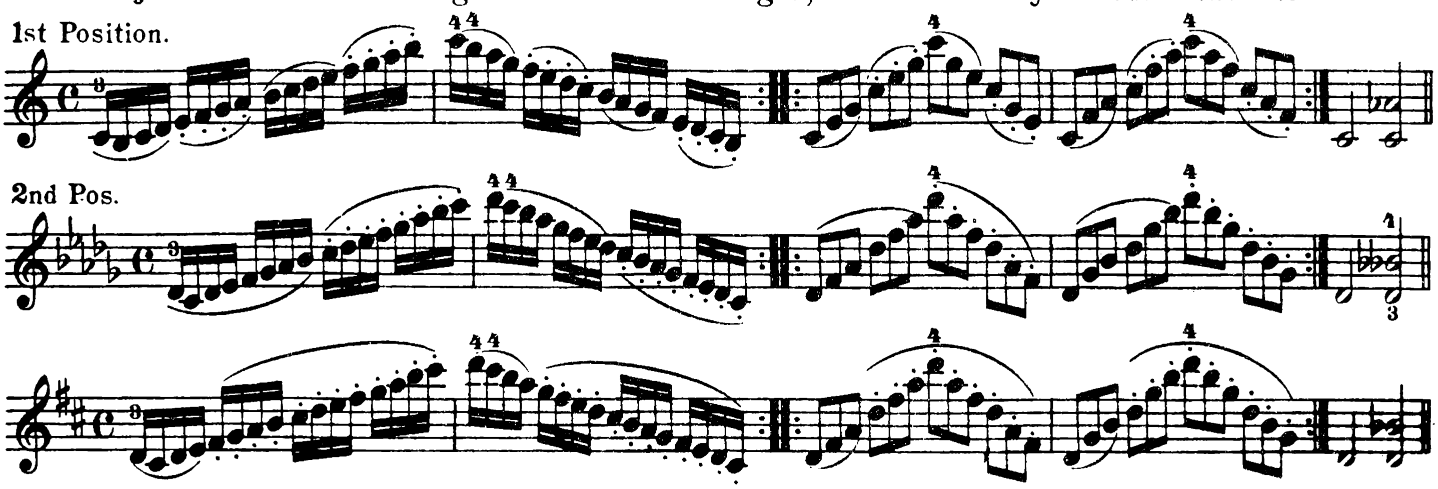
Minor Scales Beginning with the Second Finger.
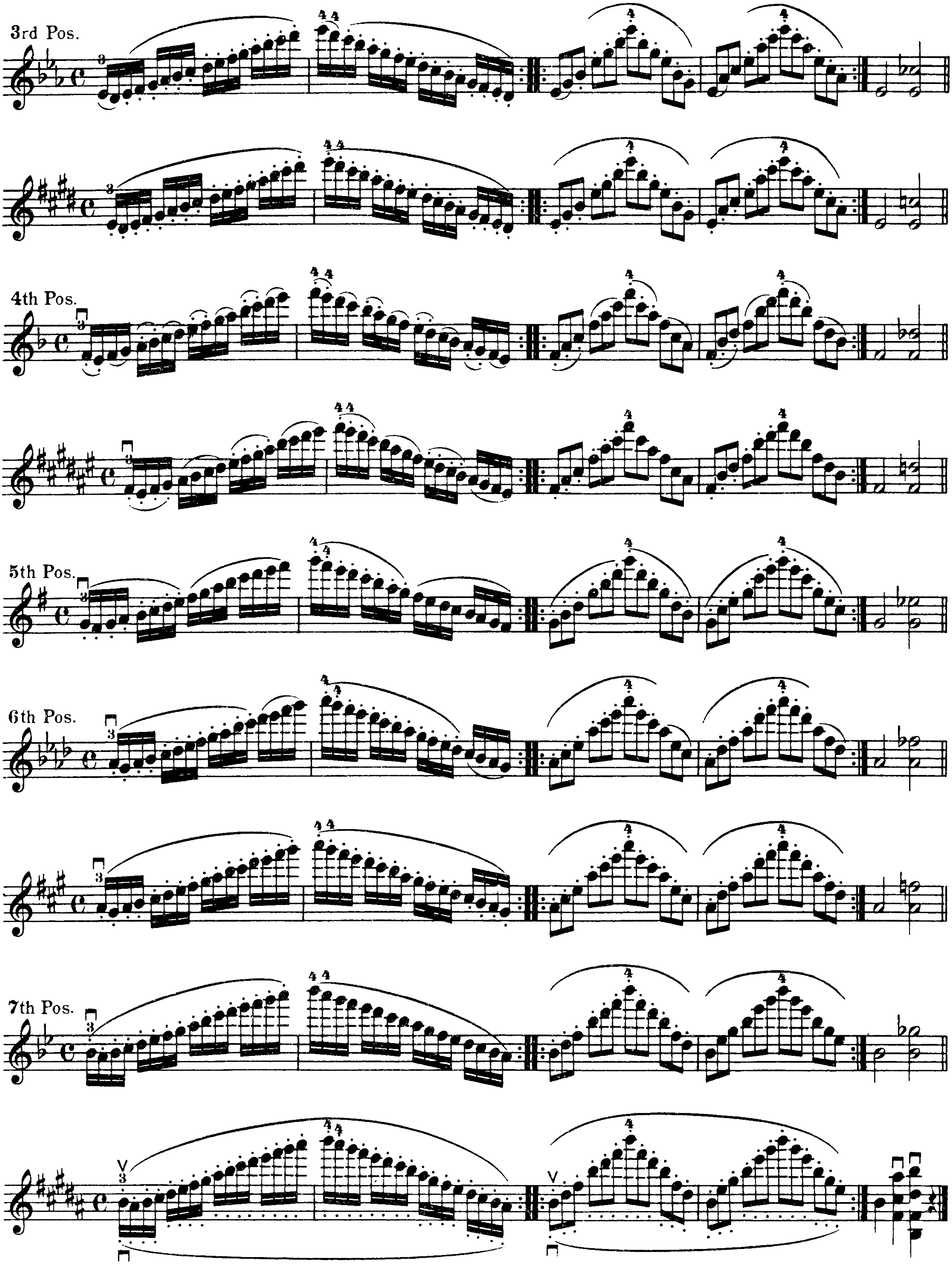




Nº 5.

Major Scales Commencing with the Third Finger; and the Study of the Staccato.

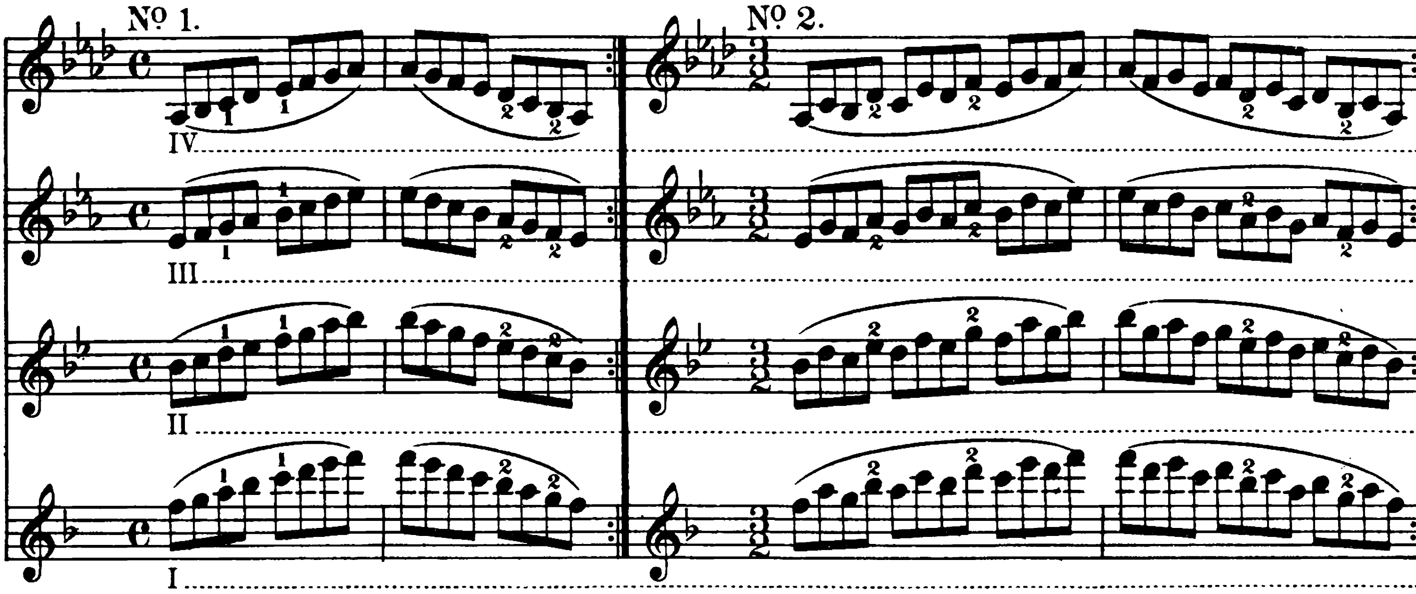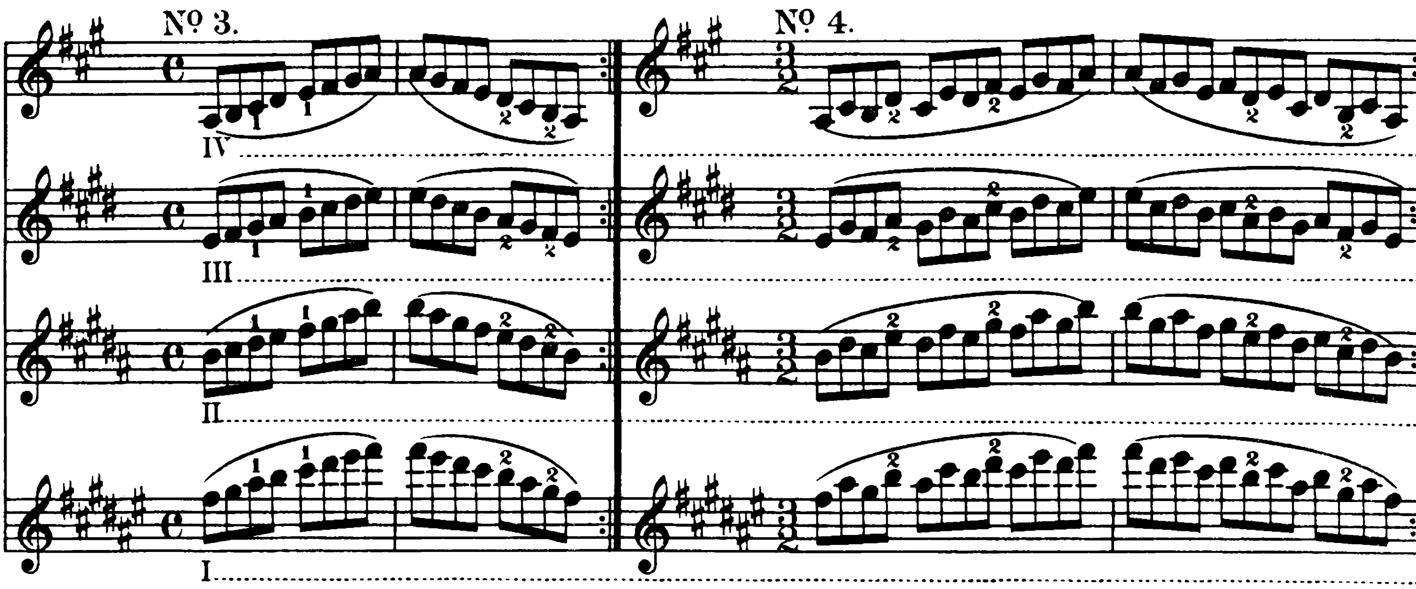



3rd Pos.
4th Pos.
5th Pos.
6th Pos.
7th Pos.

Scales and broken thirds on one string for practice in changing positions.
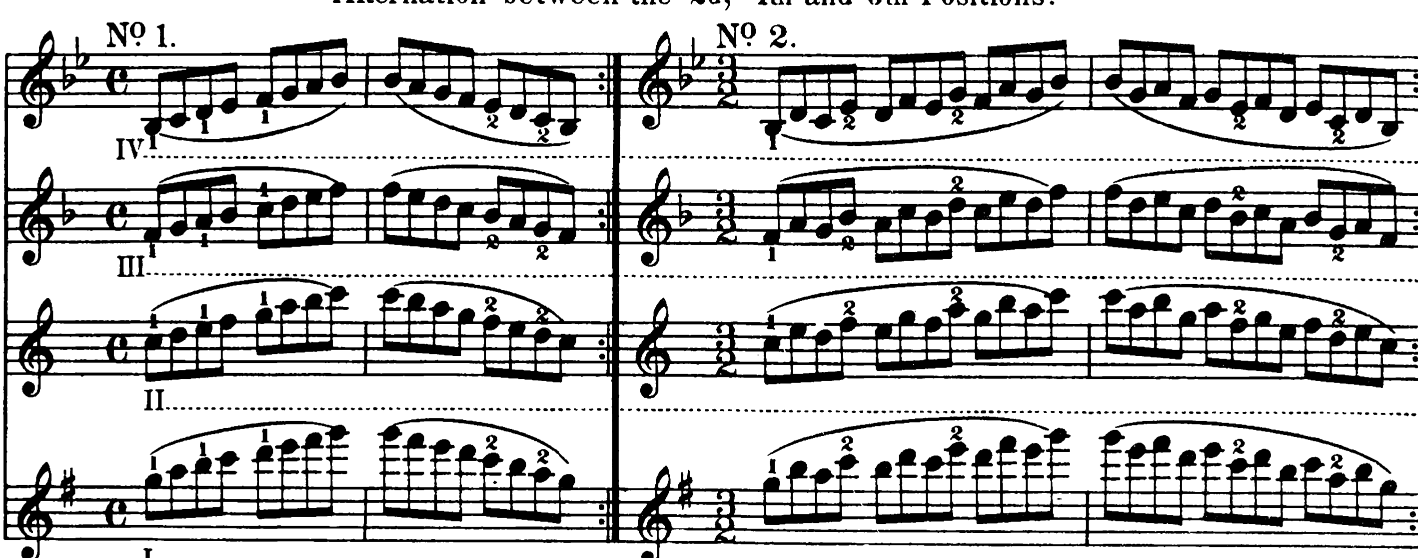
The left hand must be held quite at ease, with the thumb very flexible. Execute each change of position with precision.

Alternation between the 1st, 3d and 5th Positions.

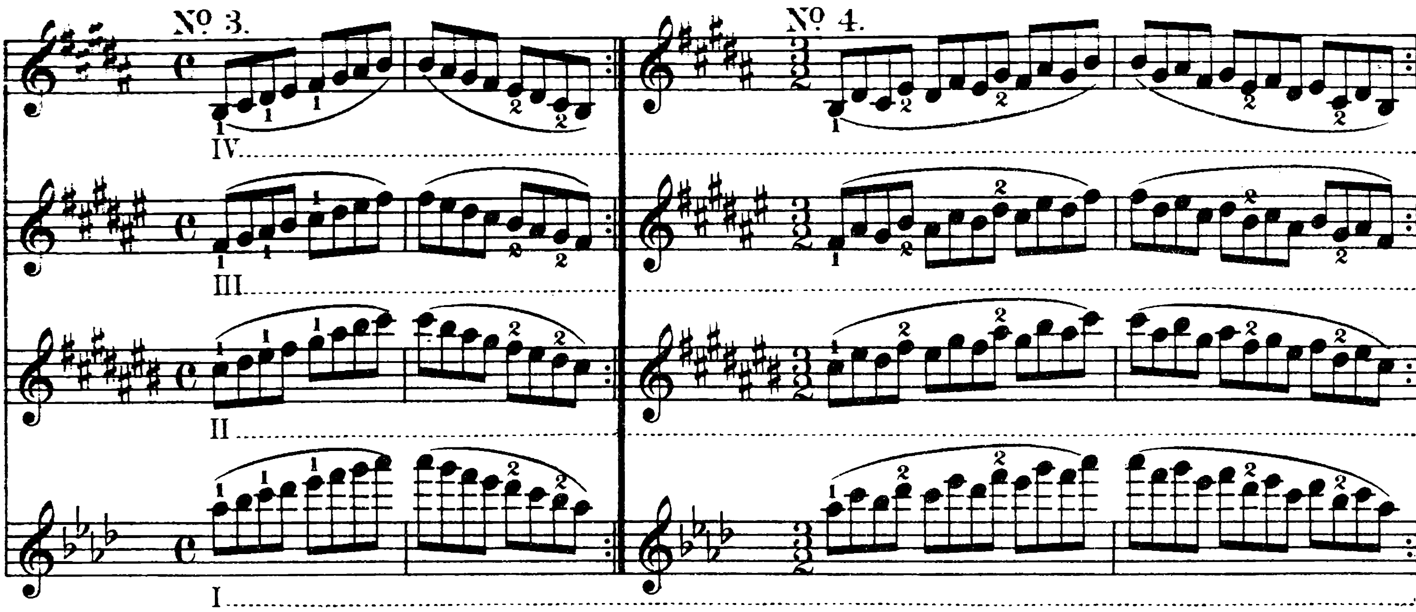




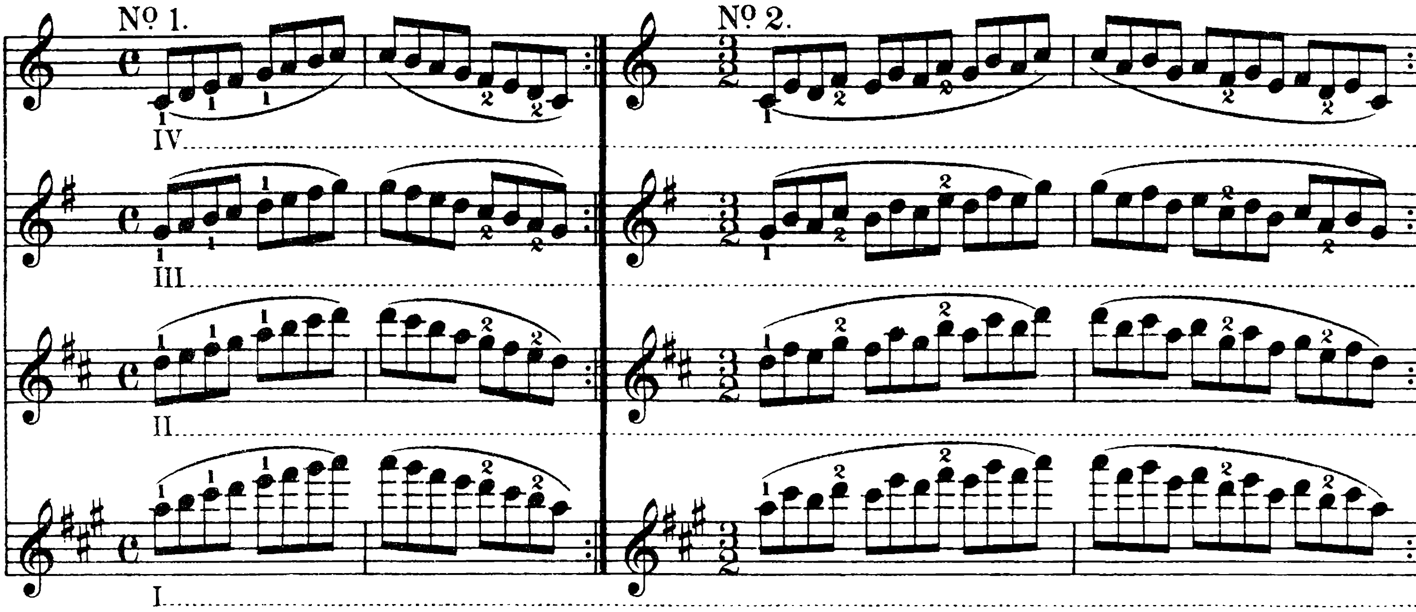
Alternation between the 2d, 4th and 6th Positions.

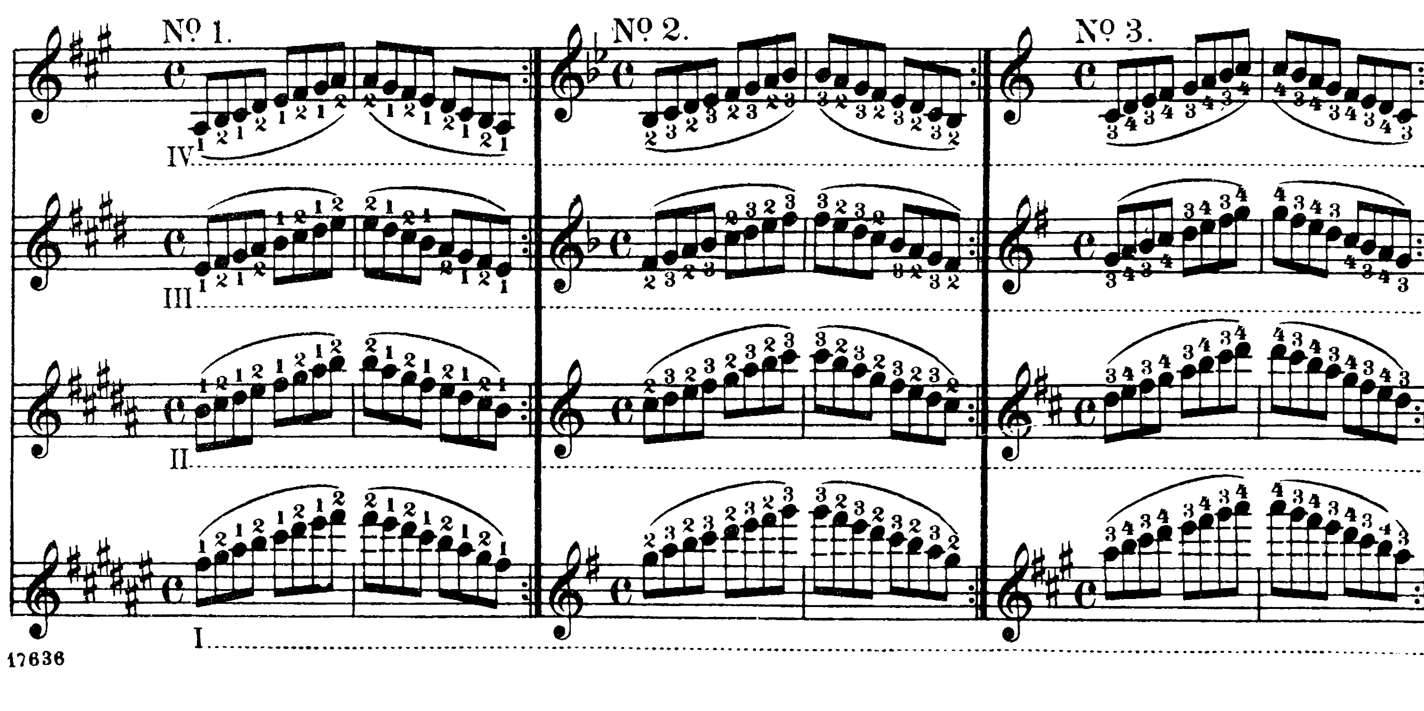


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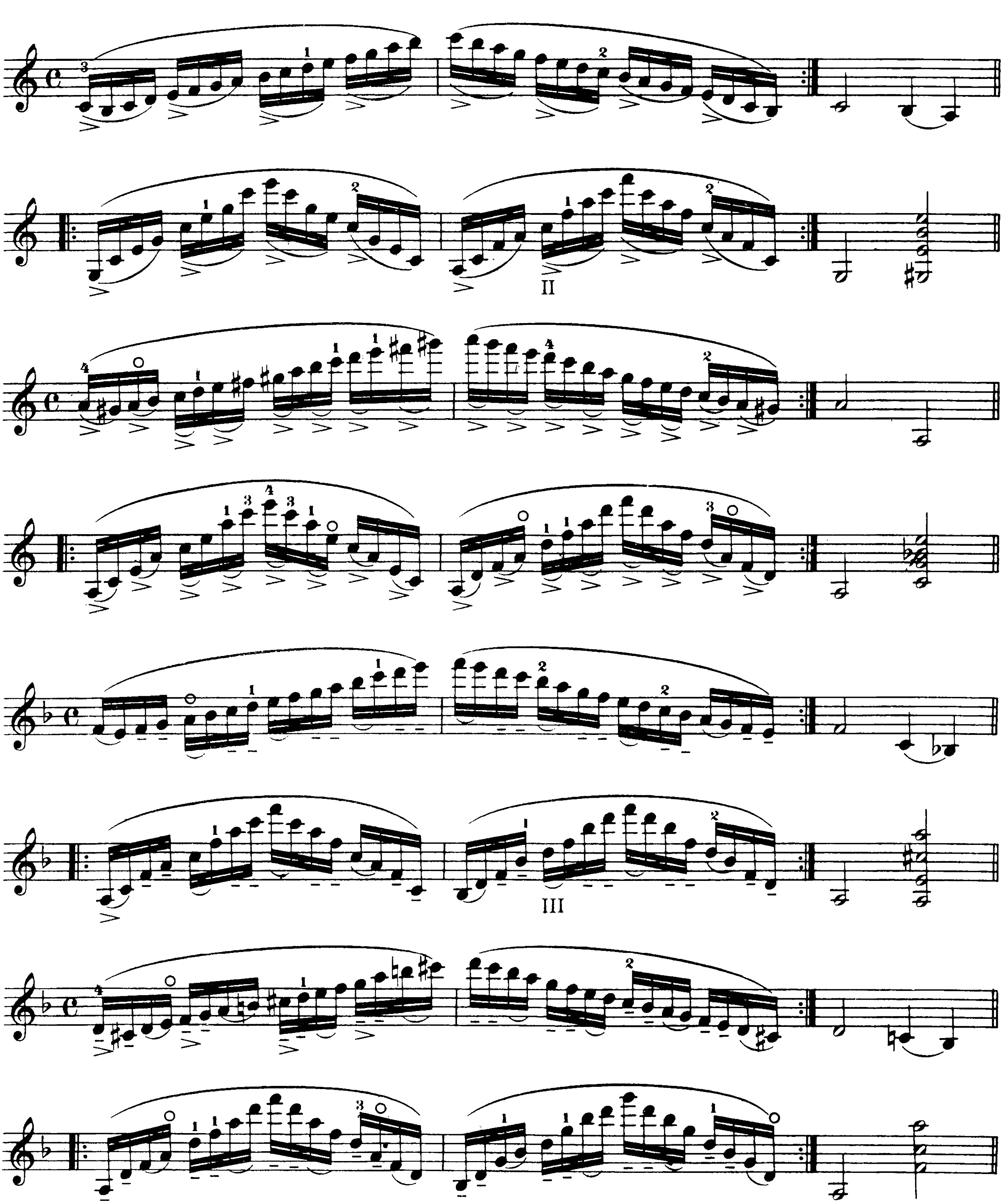


Alternation between the 3d, 5th and 7th Positions.
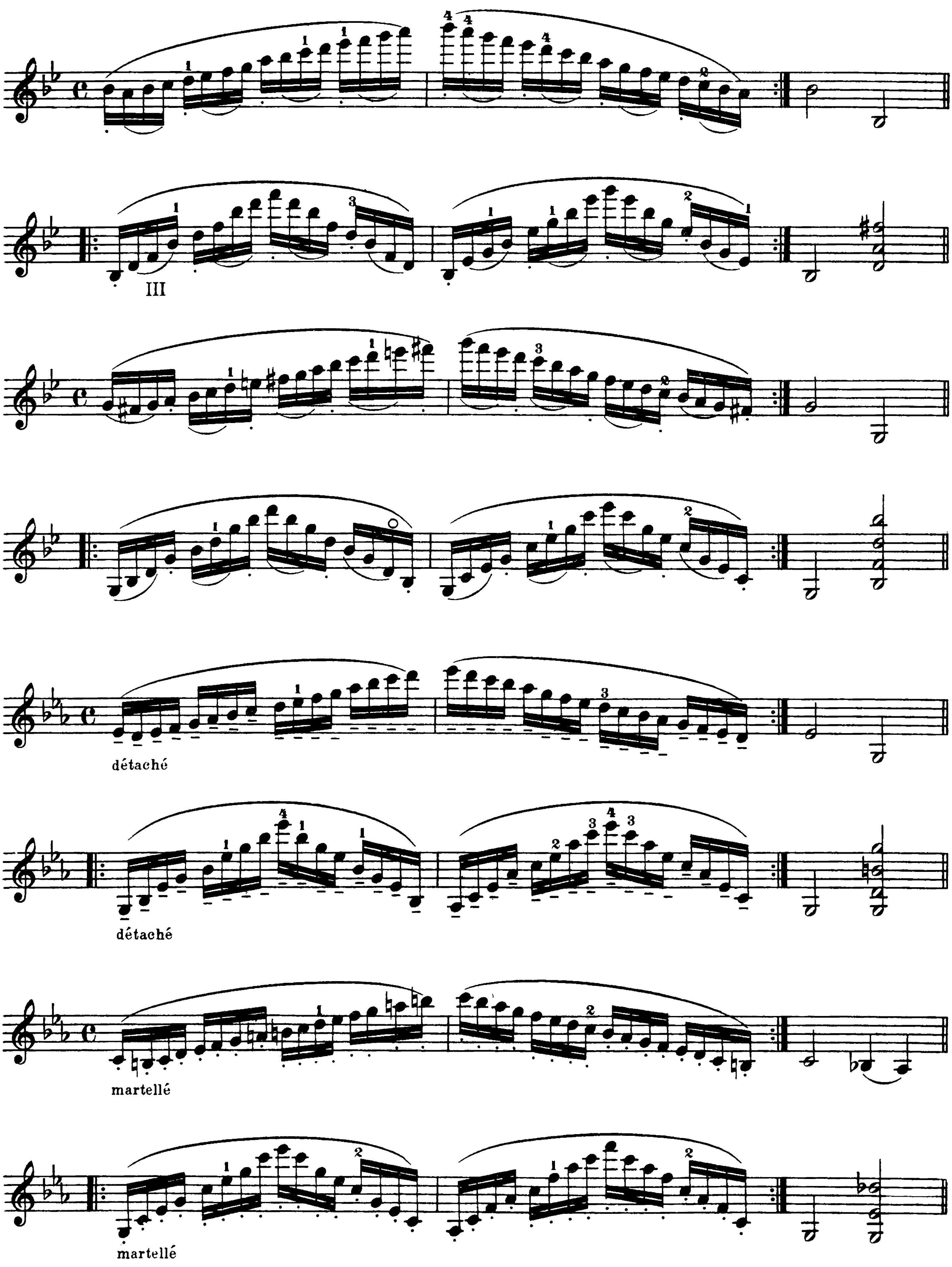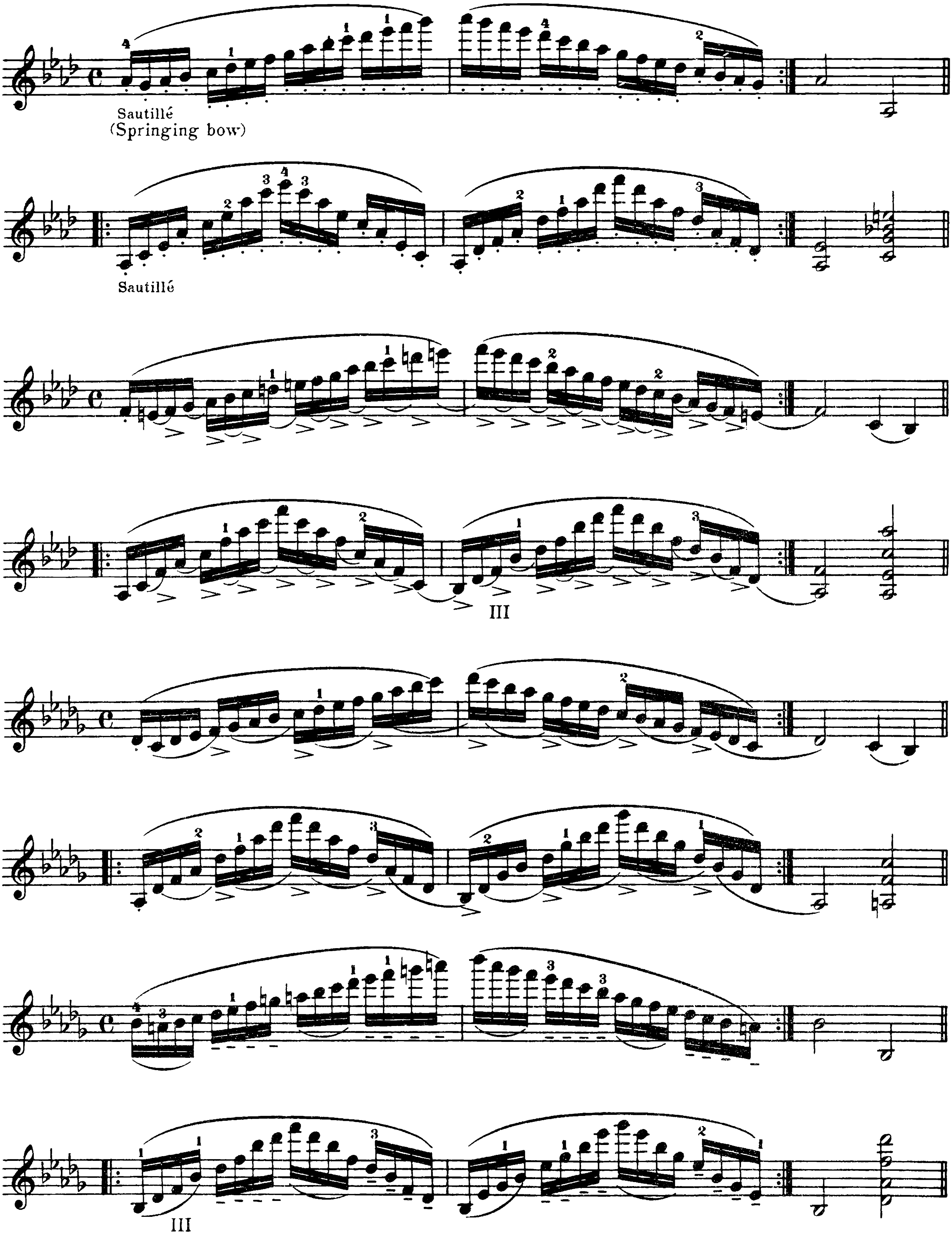




No. 7.
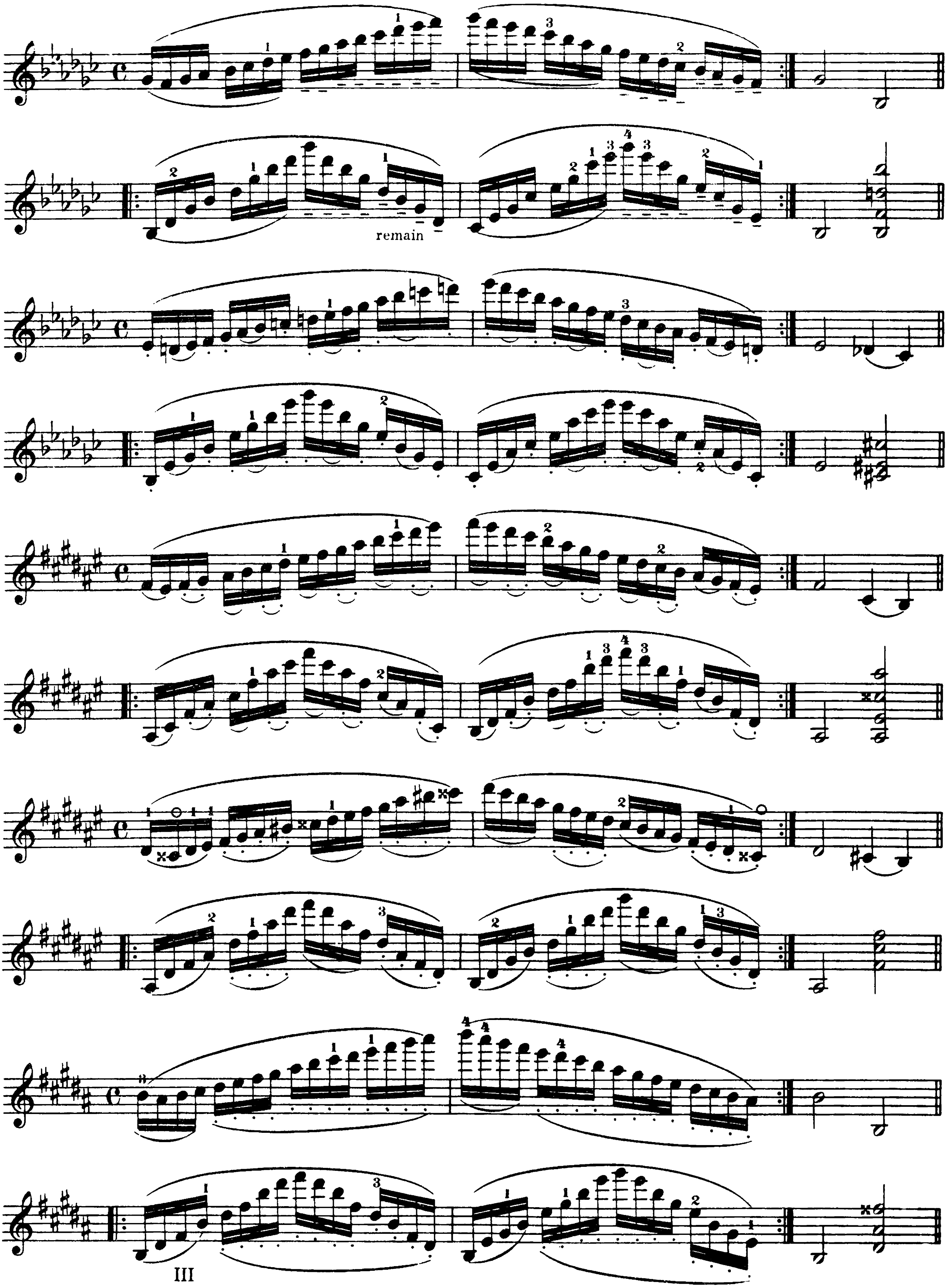
Major and Minor Scales and Arpeggios in Two Octaves, Changing Positions.*)
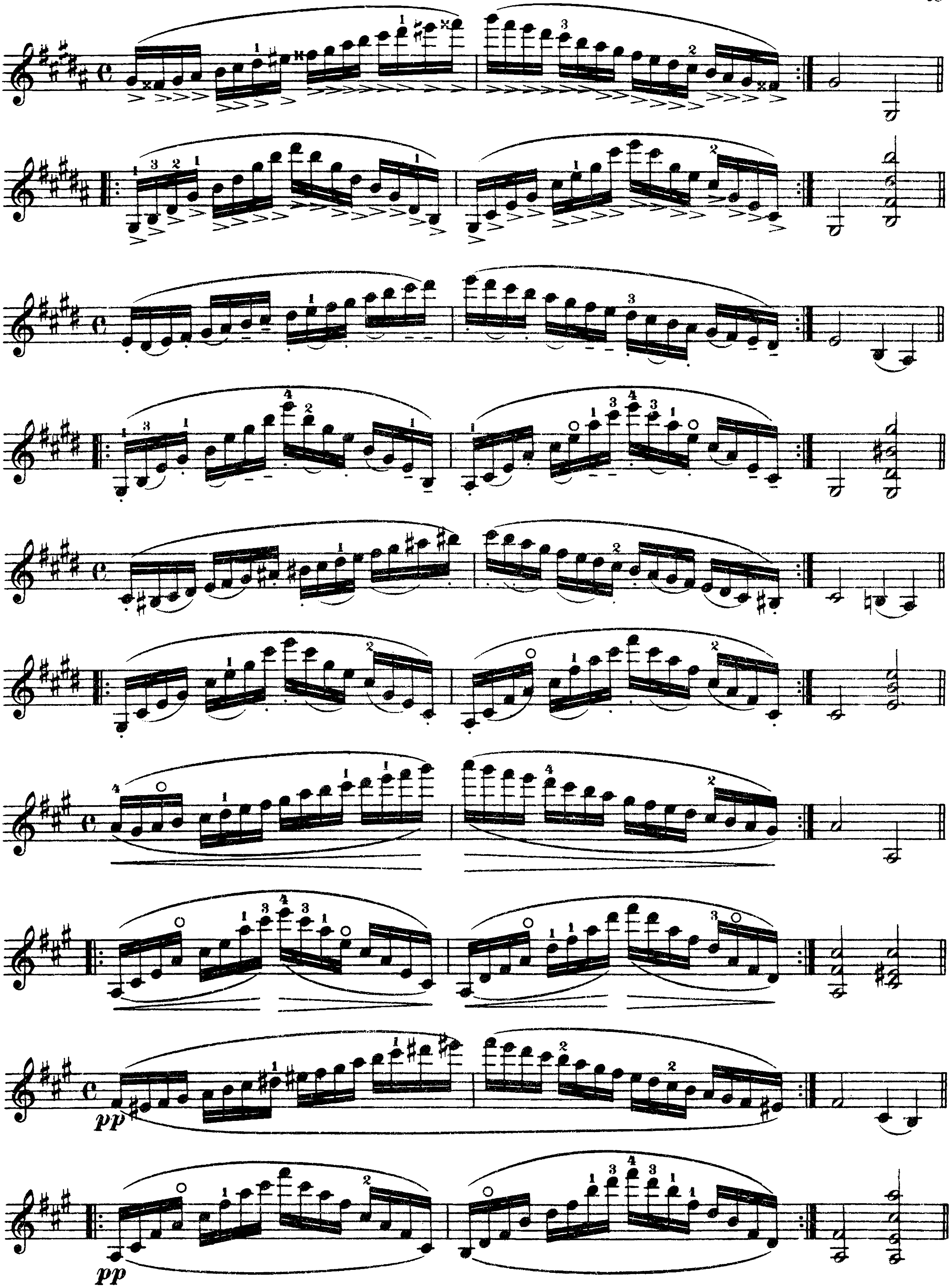


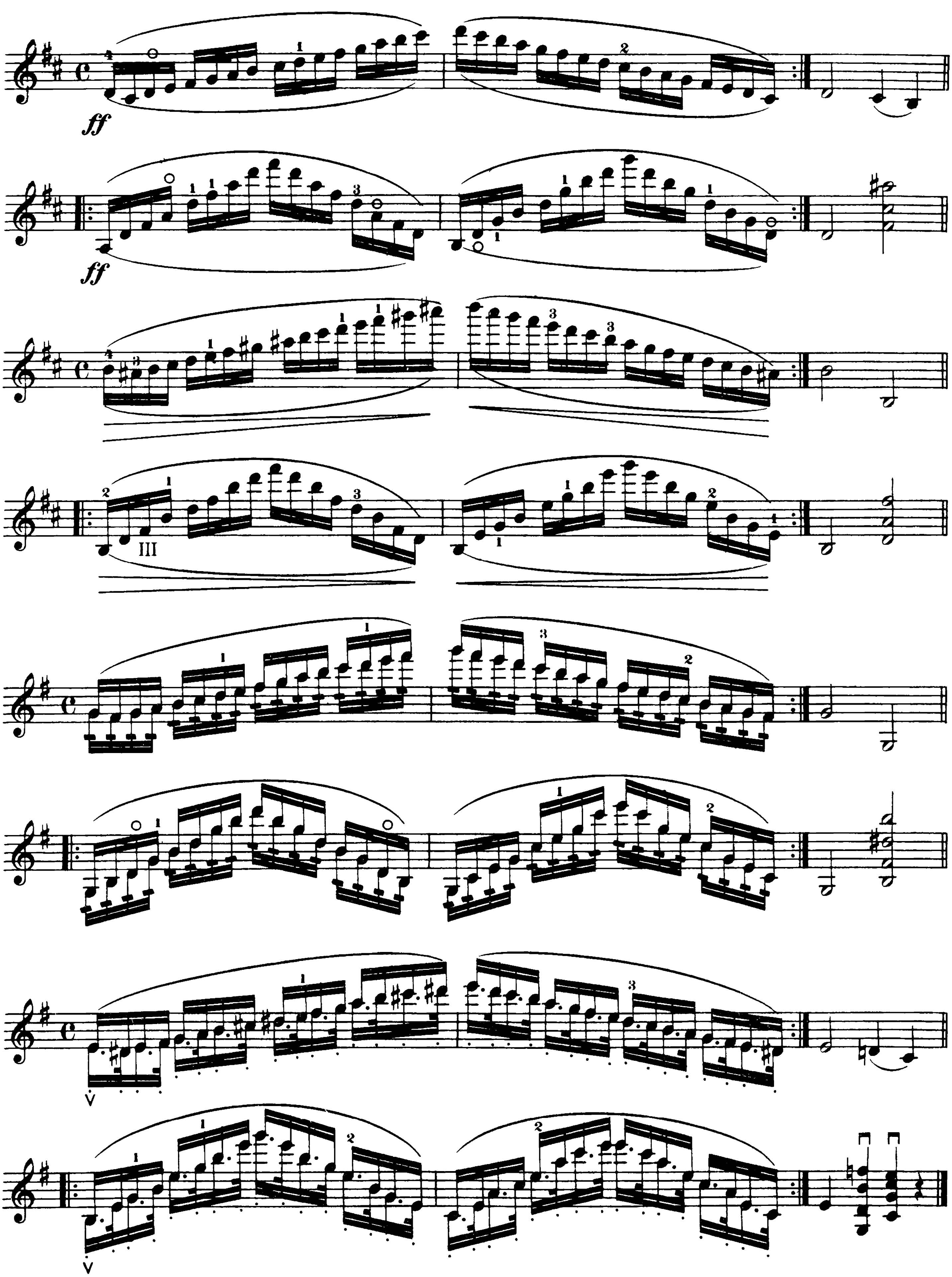
*) First practise each of these scales *legato;* then the bowings marked below, and shading, should be practised.


III
détaché
détaché
martellé
martellé


Sautillé
(Springing bow)
Sautillé
III
III


remain
III
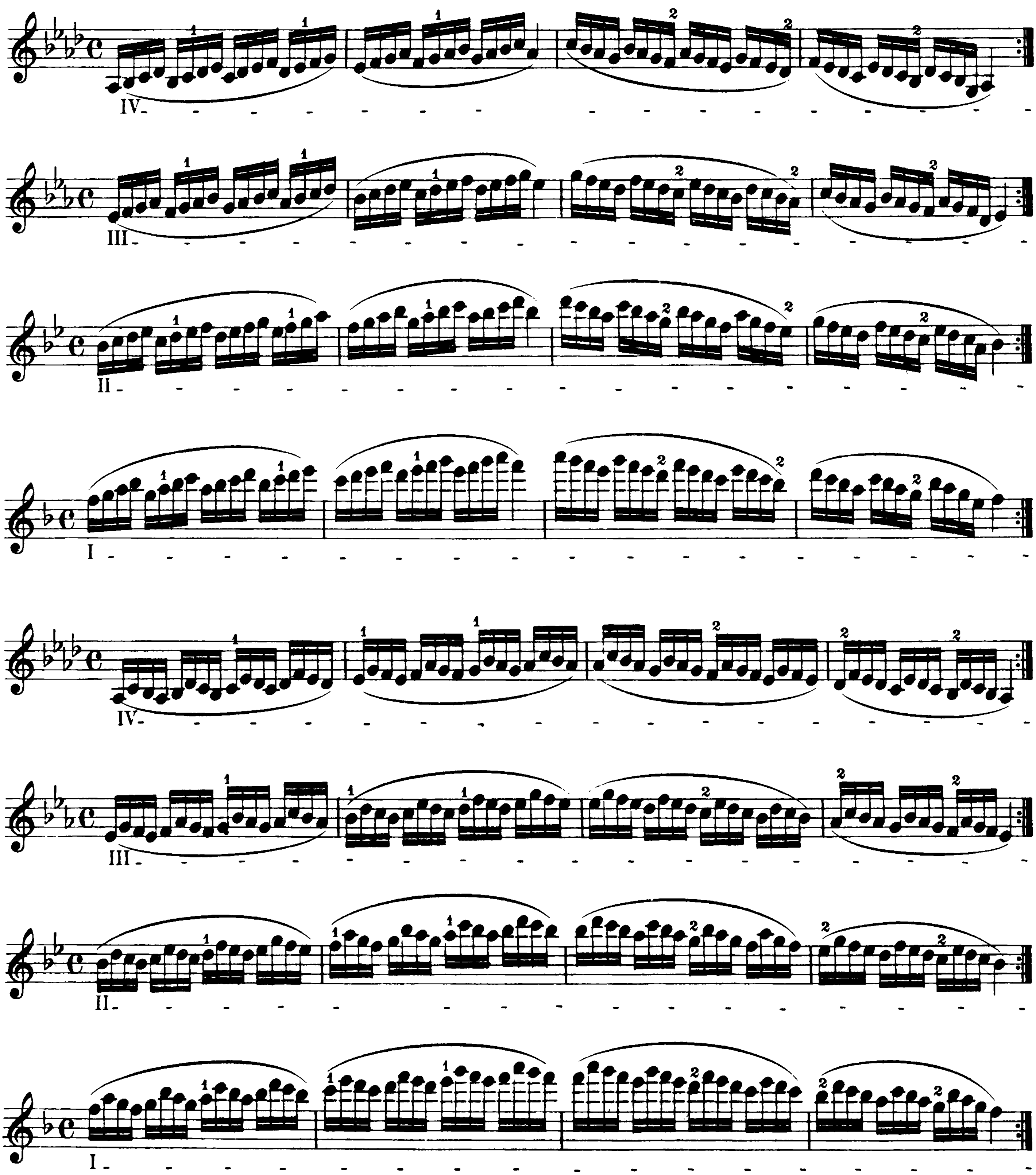

pp
pp


ff
ff
III

Nº 8.

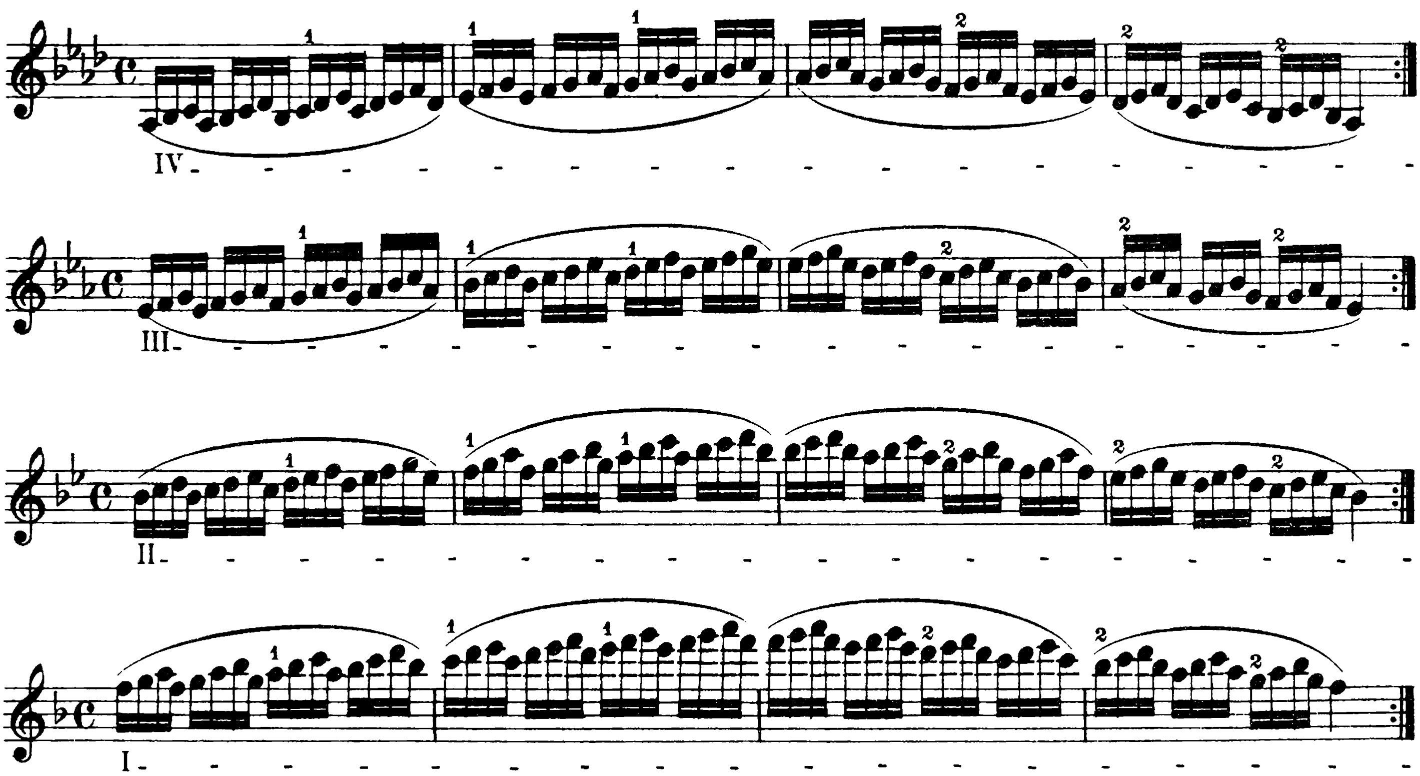
Further Changing of Positions in Exercises on One String.

Connection of the 1st with 3rd, 5th and 7th positions.
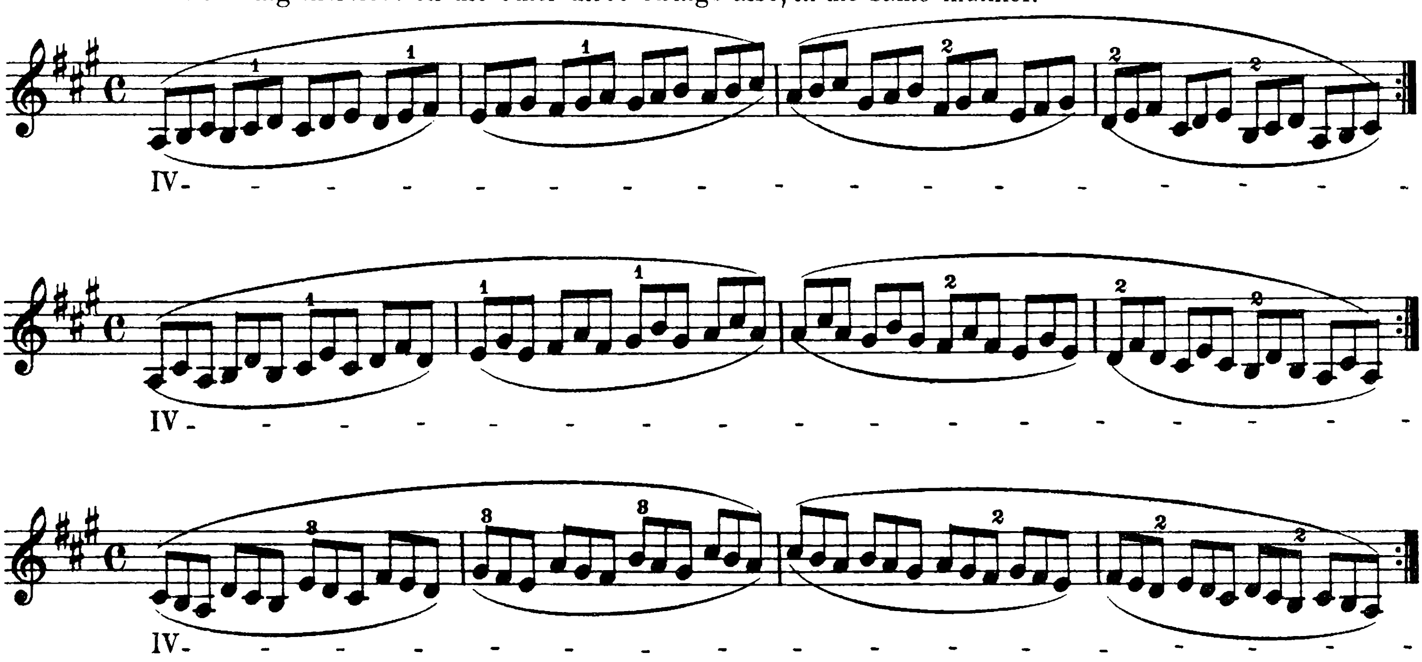


Note: Begin these exercises in slow tempo and gradually increase to *Allegro vivace*. Impure intonation and unevenness should be the best hint to teacher and pupil to return to a slower pace.
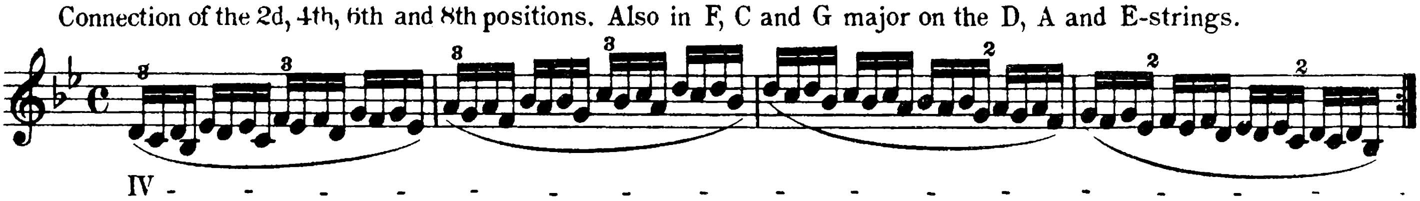
17636
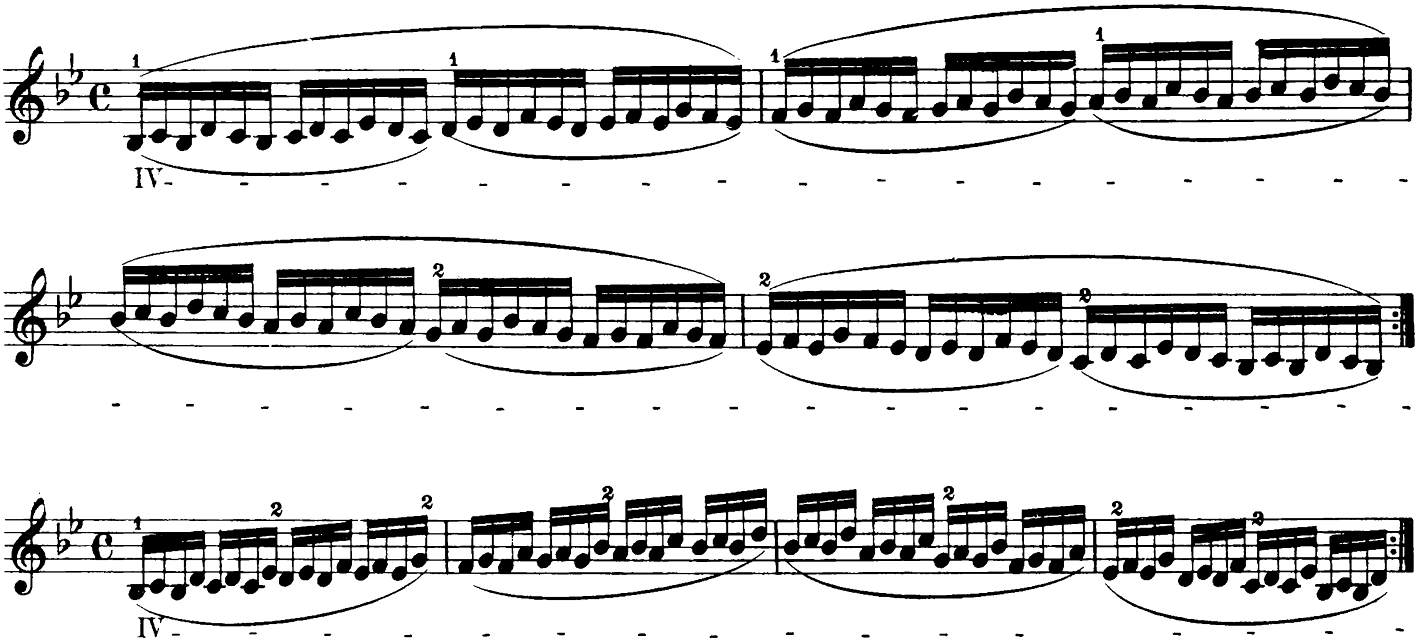


Practise the following exercises on the other three strings also, in the same manner.
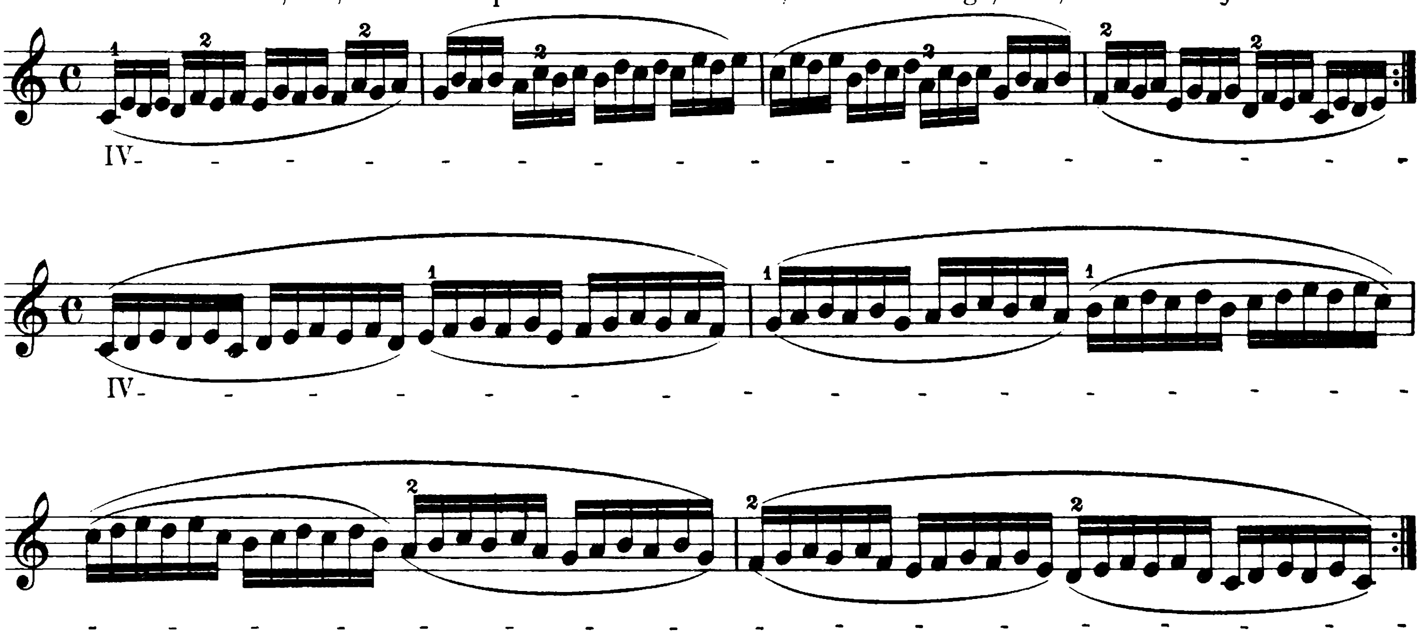


Connection of the 2d, 4th, 6th and 8th positions. Also in F, C and G major on the D, A and E-strings.

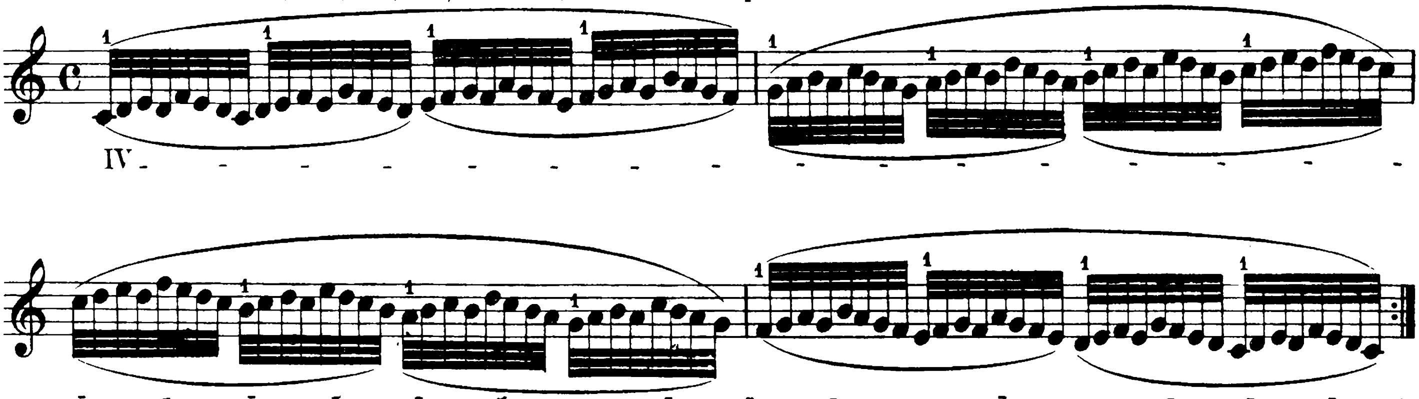




Connection of the 3rd, 5th, 7th and 9th positions. Also on the D, A and E-strings, in G, D and A major.



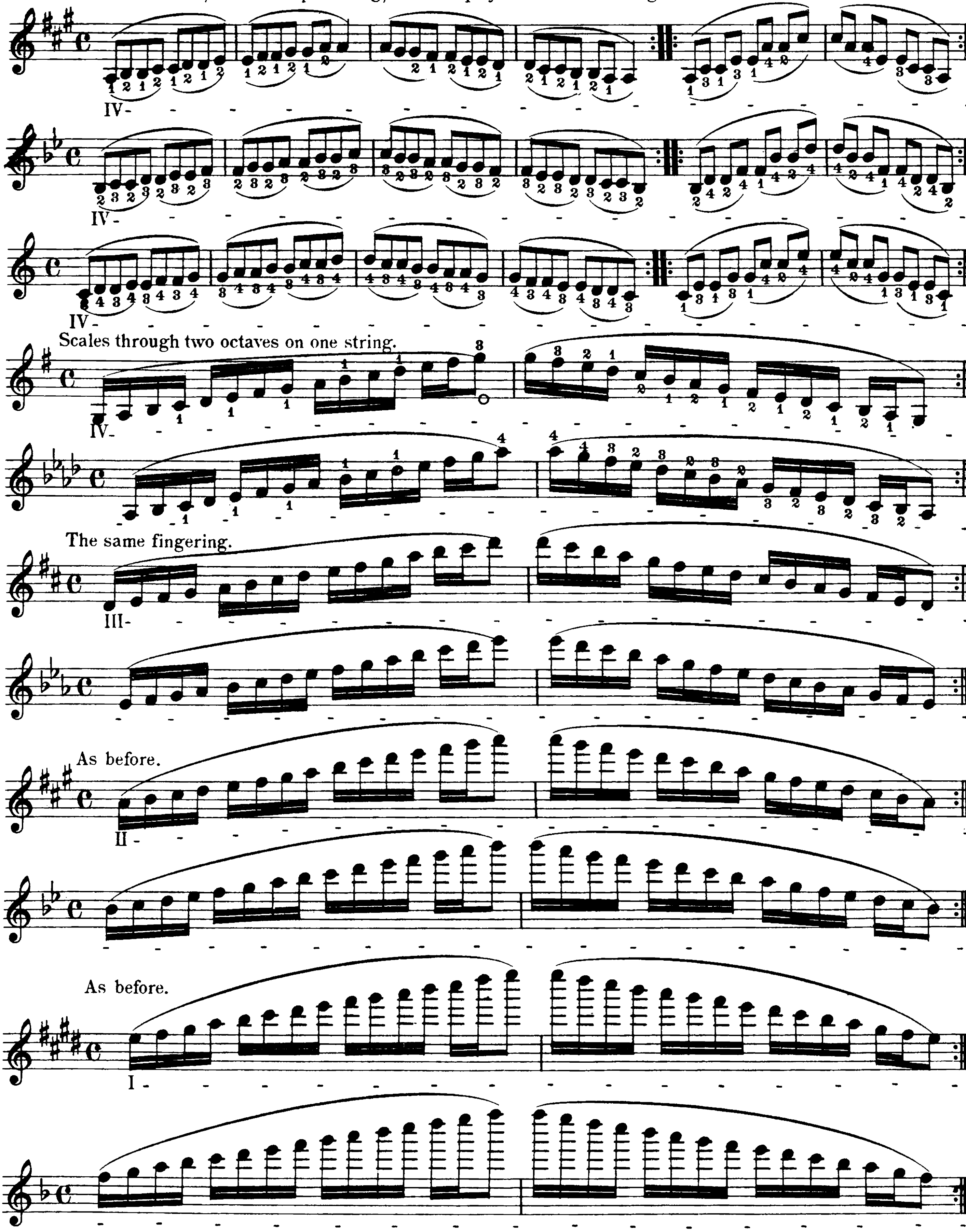
Connection of the 3rd, 4th, 5th, 6th, 7th, 8th, 9th and 10th positions.



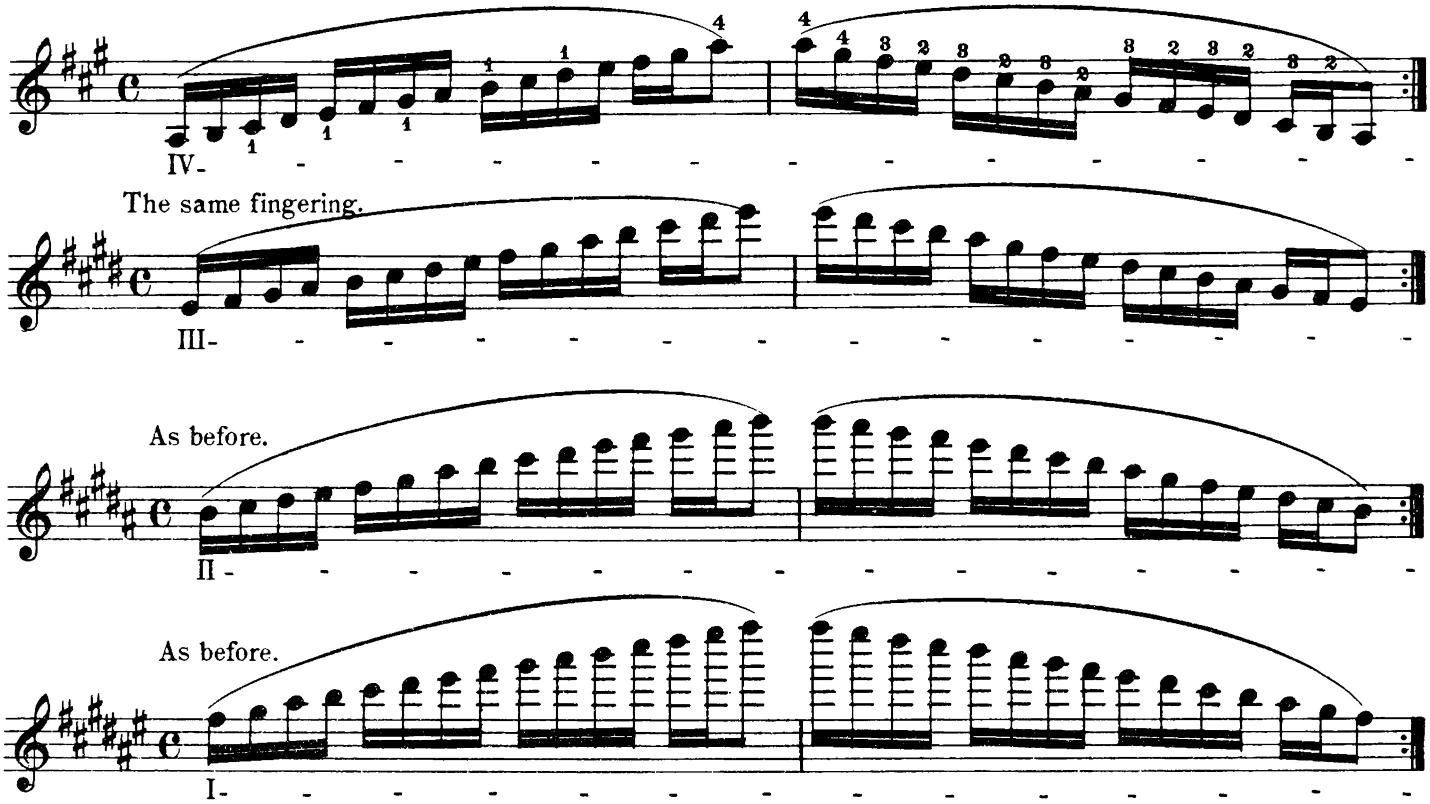
Nº 9.

Changing Fingers on One Tone.*)

These exercises, like those preceding, are to be played on all the strings.

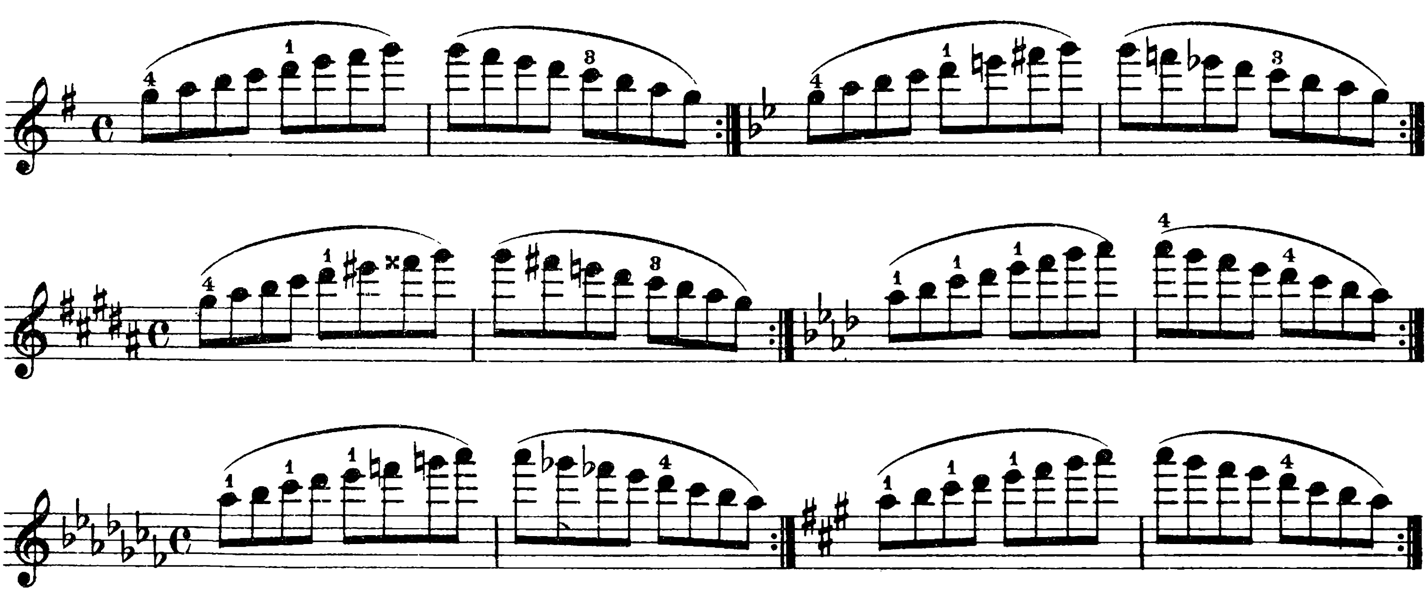


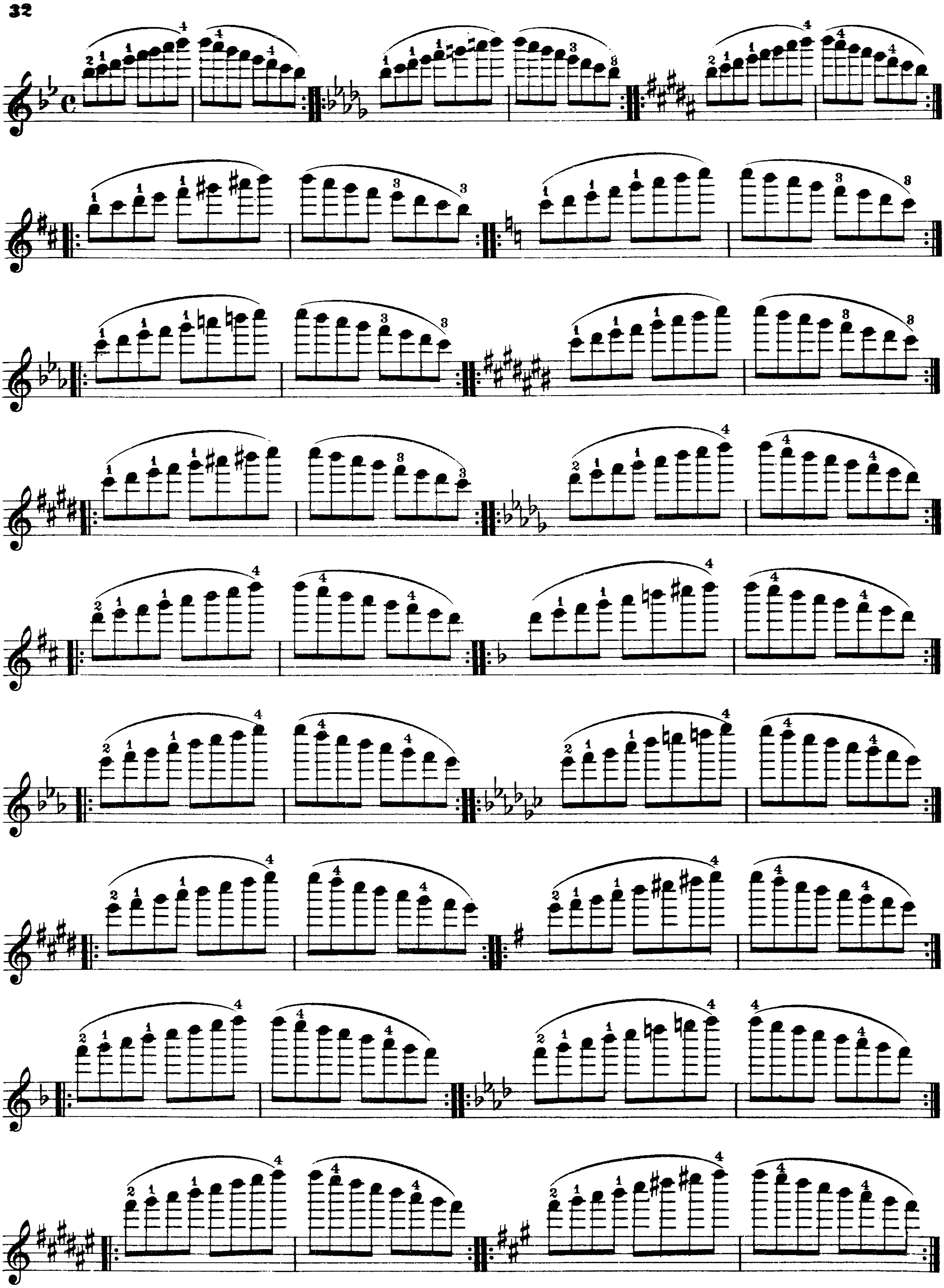
*) Note: Do not neglect this seemingly unimportant exercise, the peculiar usefulness of which consists in changing fingers on one tone.



After learning the foregoing, the following 3-octave scales will hardly offer the pupil any difficulties; but he should not neglect some good advice with regard to them. Usually it is the third octave (i.e., the highest) which presents difficulties. In order to save time, and enable his undivided attention to be given to the intonation, the pupil should practise the third octave by itself as directed below. The minor scales in particular, with their raised 6th and 7th in ascending and lowered 6th and 7th in descending, are those which give pupils trouble; and to their intonation special attention should be paid by the teacher.

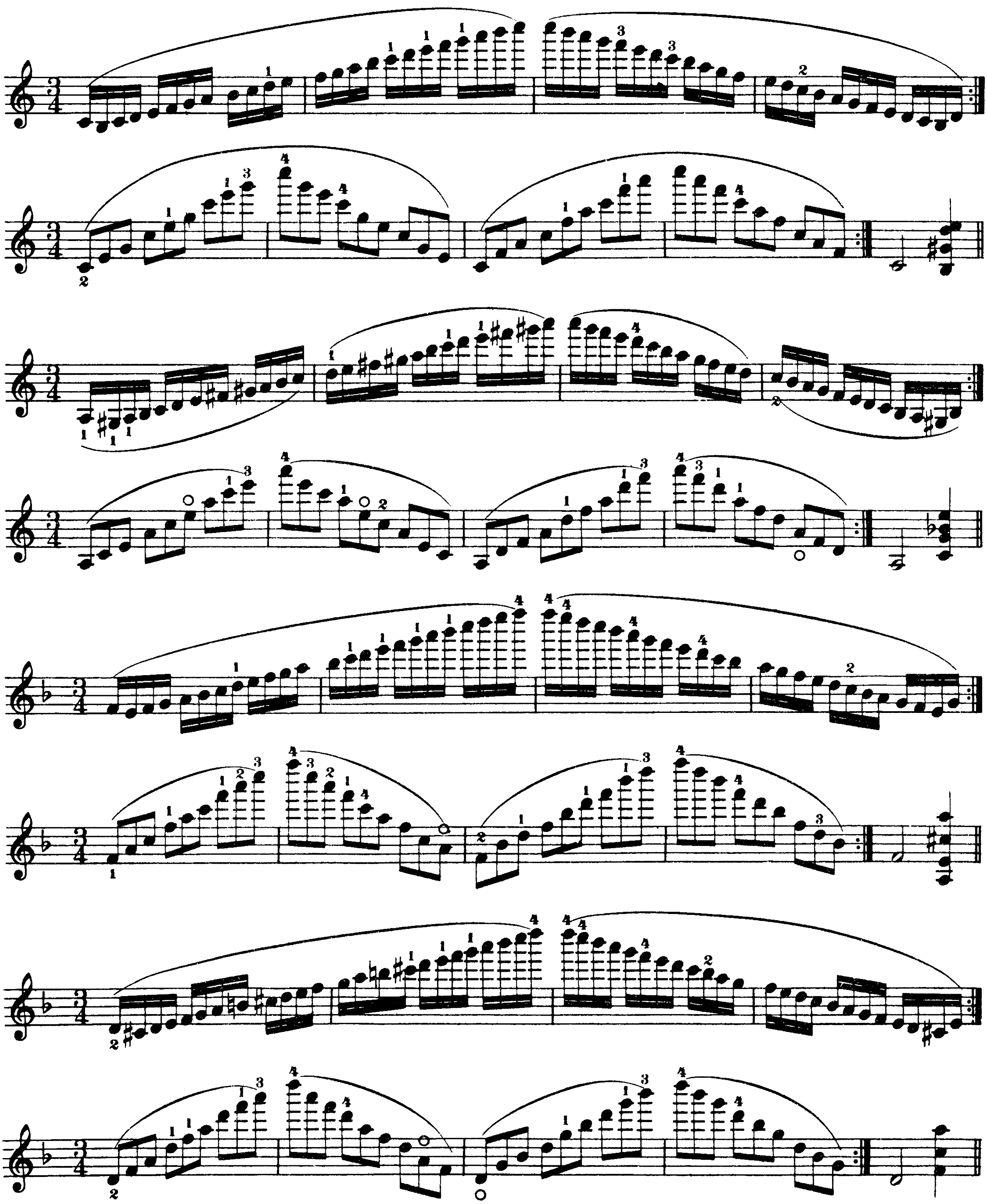
The fingerings are, of course, the same as those employed in the full 3-octave scales.

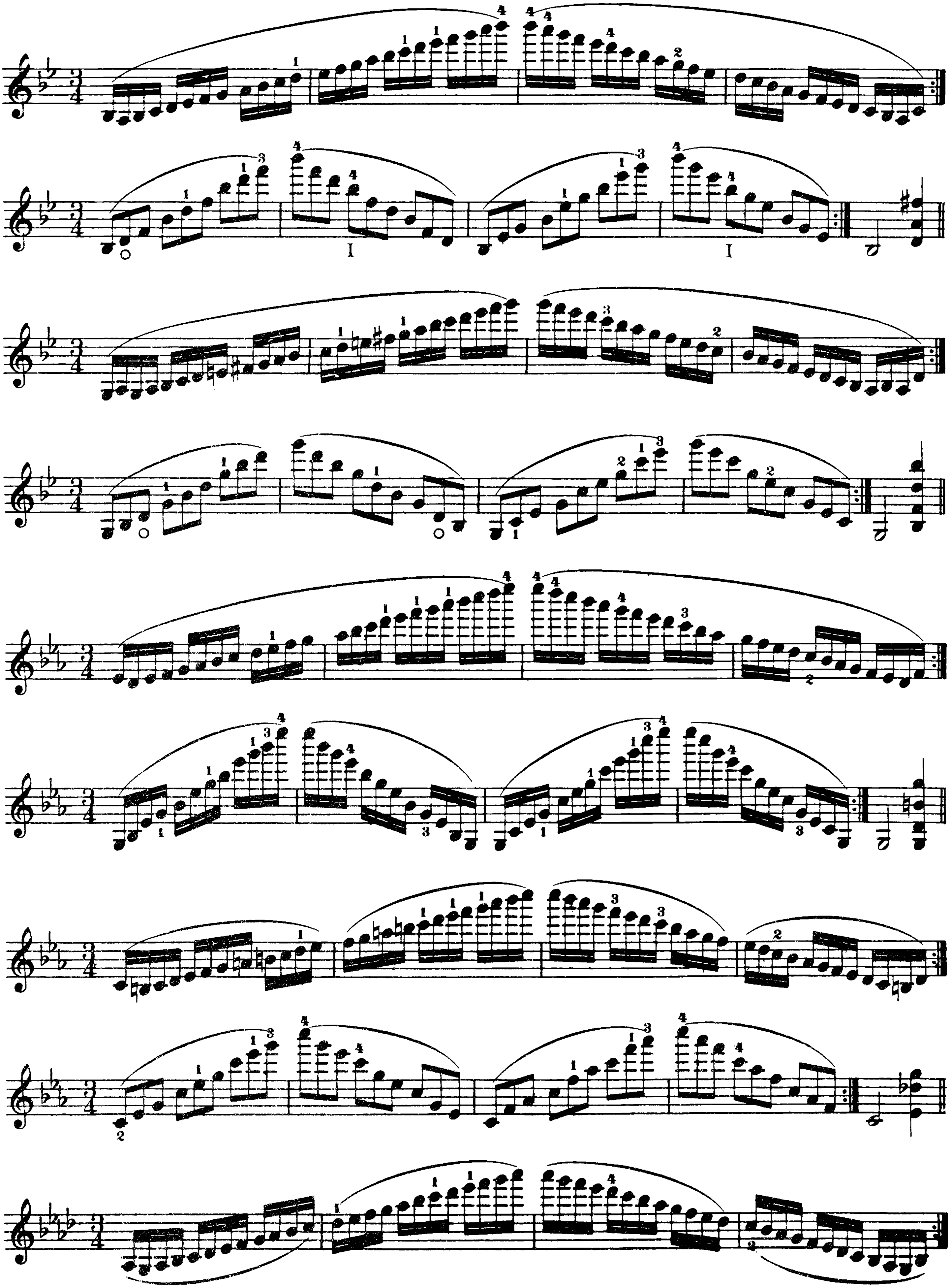


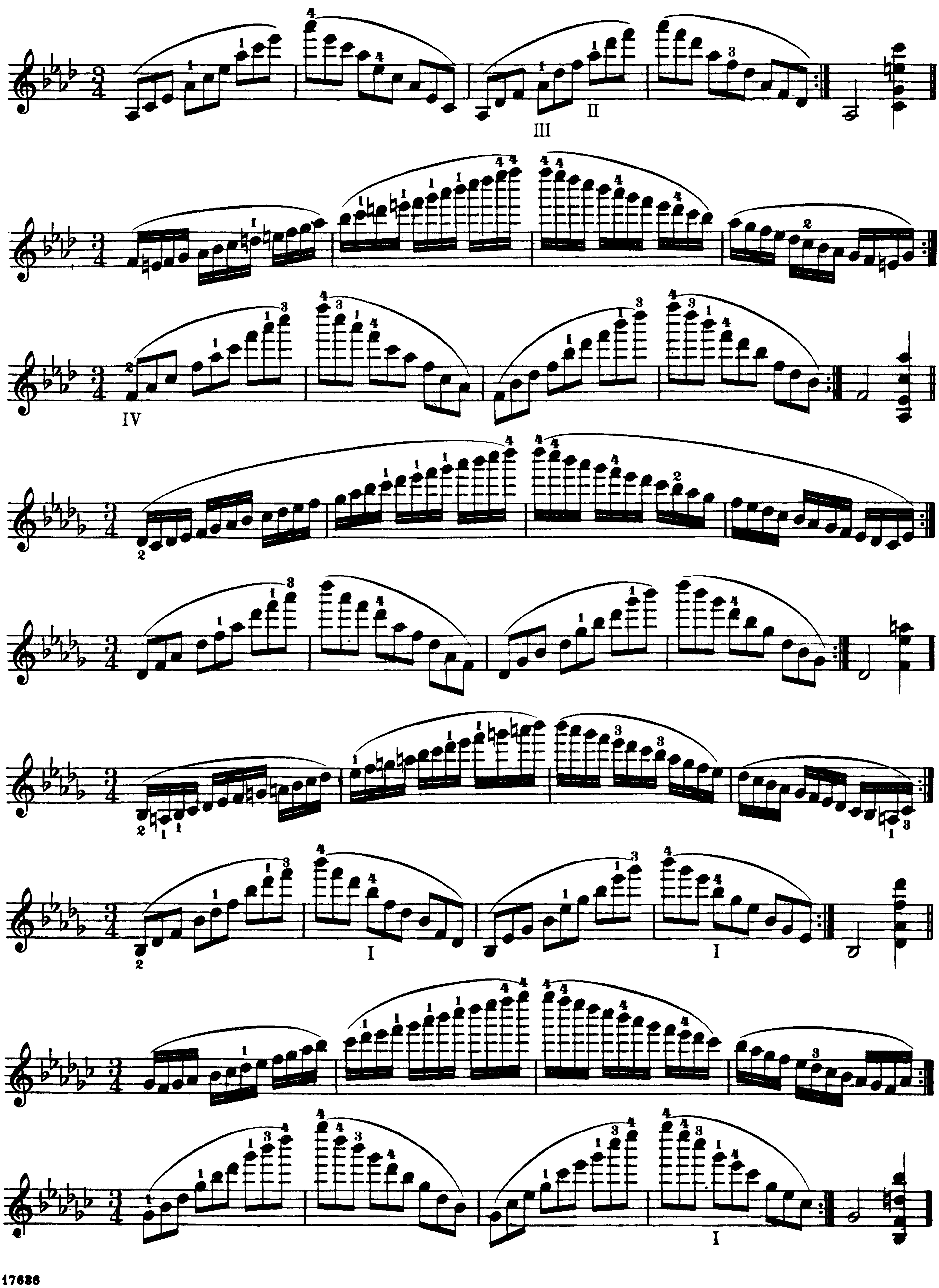


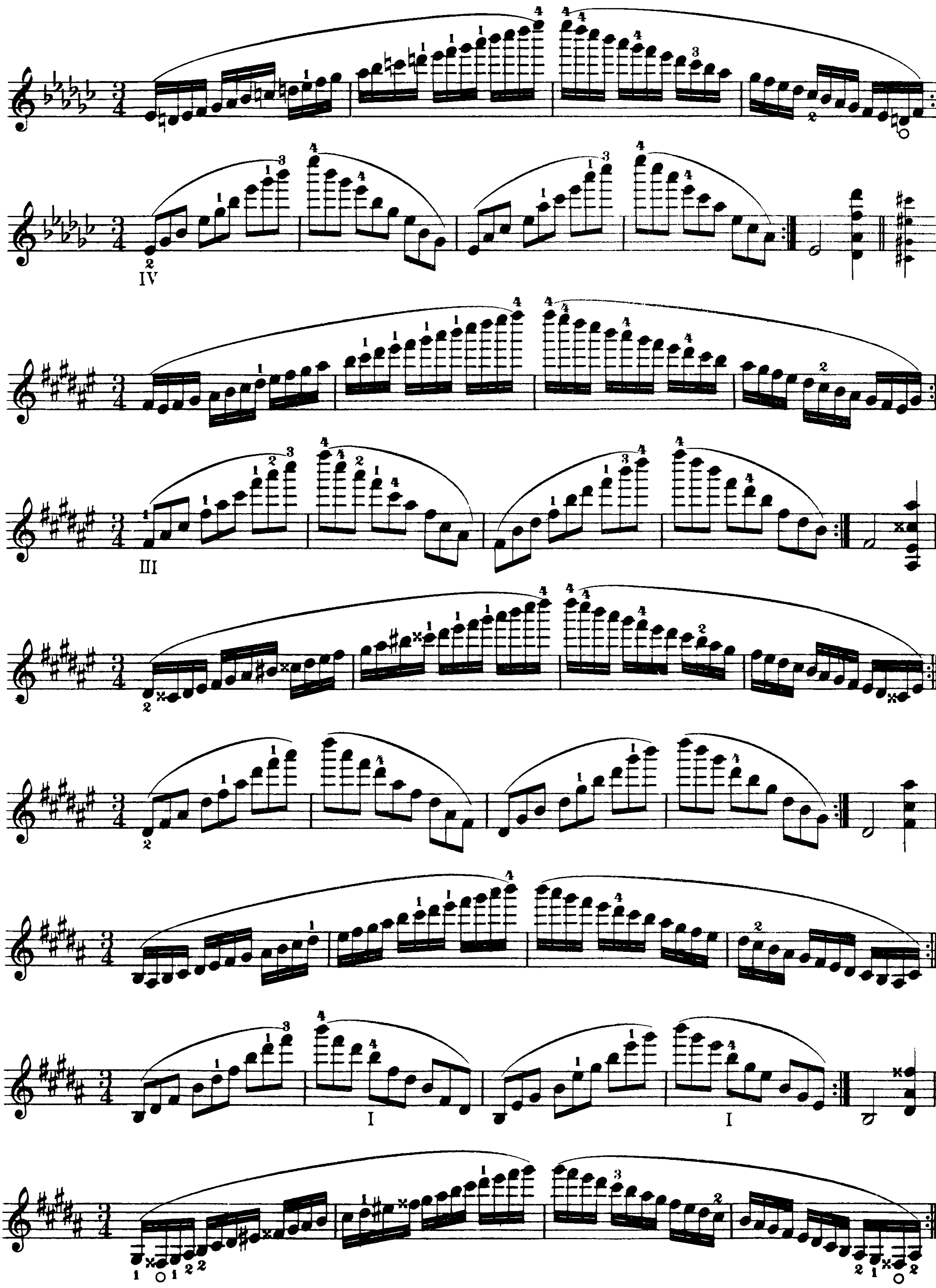
Nº 10.

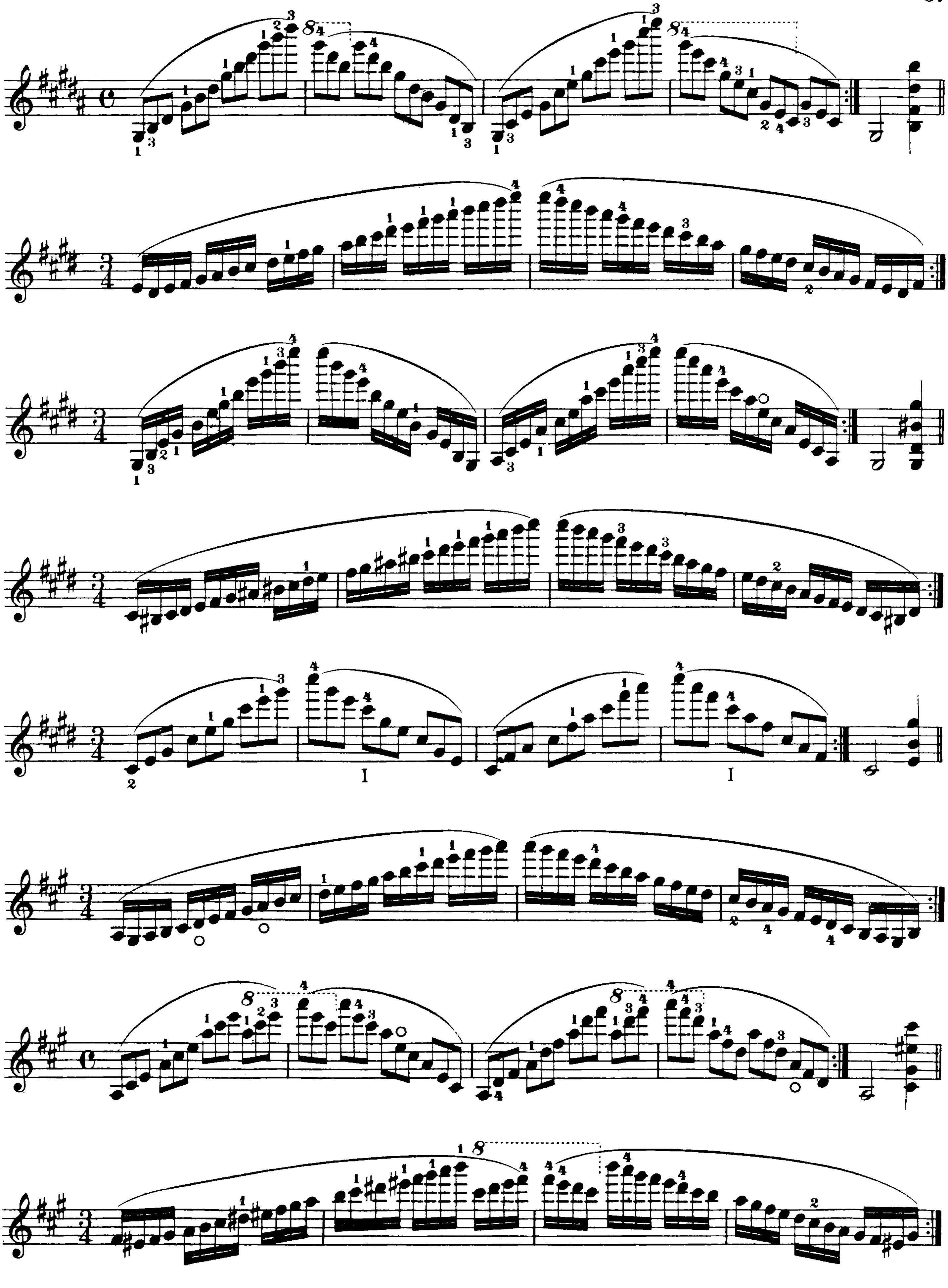
The scales through three octaves are to be played in every tempo from *Andante* to *Vivace*, and with every kind of bowing. The bowings are to be copied from Nos. 2, 4 and 5.

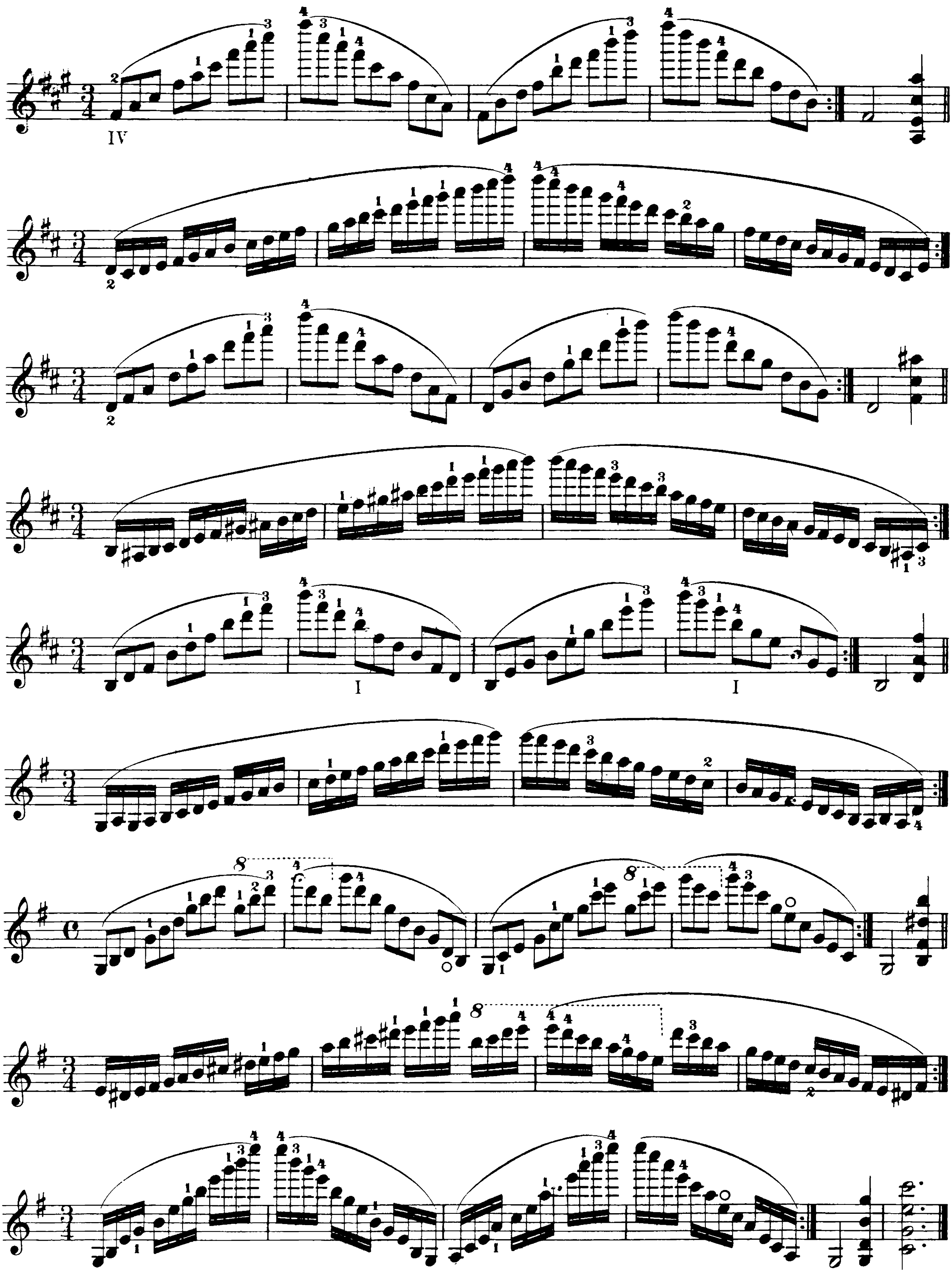











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